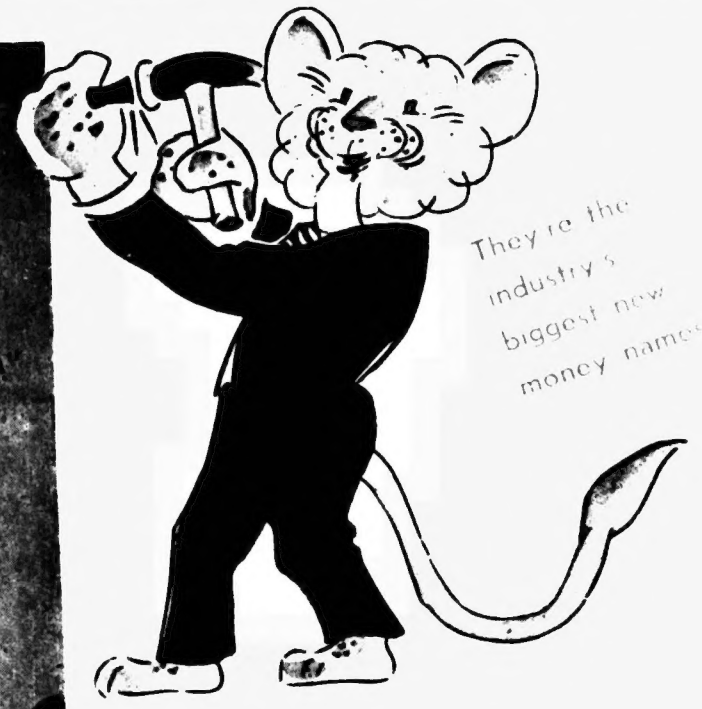
Kine WEEKLY

16-mm. Zoning Scheme

— See page 3



Joe Pasternak's Technicolor Revel

STARRING

Van Johnson

Esther Williams

with Tommy Dorsey & His Band *and* LAURITZ MELCHIOR

PIN UP NEW RECORDS

WITH M-G-M'S

"THRILL OF A ROMANCE"

BOX-OFFICE SMASH . . . ONE OF THE TOP GROSSERS OF THE YEAR"—Hollywood Reporter

PRESS APPRECIATION of "THE SEVENTH VEIL"

A SYDNEY BOX - ORTUS PRODUCTION

". . . A WINNER ALL THE WAY."
Reg. Whitley, "Daily Mirror"

". . . hold me for every moment of its running time . . ."
Richard Winnington, "News Chronicle"

". . . well made and well acted, and should have a big success . . ."
Campbell Dixon, "Daily Telegraph"

". . . if there were any Oscars in Britain, Ann Todd would get one for a triumph in technique . . ."
Denis Myers, "Sunday Pictorial"

". . . a bouquet of my very special dark red roses for Ann Todd . . ."
Ewart Hodgson, "News of the World"

". . . a film of absorbing interest with enchanting music . . ."
Patrick Kirwan, "Evening Standard"

". . . brilliant new British film . . ."
Helen Fletcher, "Sunday Graphic"

". . . a picture of which British studios may well be proud."
Lionel Williams, "Sunday Express"

". . . alive and refreshing . . . it is done with so much conviction that you really want to know what is going to happen . . ."
Jympson Harman, "Evening News"

". . . strangely attractive . . . beautifully acted . . . imaginatively directed . . ."
C. A. Lejeune, "Sunday Observer"

Starring
JAMES MASON
and
ANN TODD

Produced by Sydney Box
Directed by Compton Bennett

GENERAL FILM DISTRIBUTORS LTD. GFD 127-133 WARDOUR ST. LONDON, W

KINEMATOGRAPH WEEKLY, 25/10/1945

Kinematograph WEEKLY

No. 2,010. Thursday, October 25, 1945. Vol. 344.

Industry May Work Out a Zoning System to Clear Up 16-mm. Competition

C.E.A.-K.R.S. TALKS NEXT WEEK

WITH major renting houses announcing ambitious plans for 16-mm. film distribution, with small sub-standard touring circuits already in operation in East Anglia and with more units expecting to go on the road soon, exhibiting interests are already considering what steps should be taken to protect commercial kinemas.

The chief suggestion now gaining ground among leaders of the industry is that a zoning system should be devised in such a way that 35-mm. film and sub-standard would not compete in the same areas.

If such a scheme is eventually adopted — and discussions are shortly to take place between the C.E.A. and K.R.S. when protective measures are bound to be discussed—renting houses would set up 16-mm. hire departments and ensure that screenings were only made in territories outside the protected zoned areas.

In practice this might mean that mobile sub-standard units would be given free play in districts where there were no commercial kinemas and that ordinary exhibitors would have the field to themselves in other areas.

It is pointed out that in the U.S. Paramount, a major company, has already worked out a zoning scheme of its own.

The company does not permit any of its sub-standard product to compete with regular theatres and has set up a 30-mile radius zone around local houses within which it will not allow 16-mm. copies of Paramount films to be shown.

Another report from America, where exhibitors are alarmed at the possible infiltration of sub-standard into the commercial field, contends that 16-mm. should only be sold for commercial exhibition three years after the regular 35-mm. pictures of the same film have been completed.

There is already a movement among independent producers in Hollywood who are alive to the commercial possibilities of sub-standard to cut this period down to two years.

"C.M.A.—NOT THE C.E.A."

—Bradford Manager s Reject the "Section"

MANAGERS, together with their assistants and trainees, in Bradford will have nothing to do with the proposal to form a separate managers' section of the C.E.A.

They prefer to stick to the C.M.A.

During the week meetings have been held in Bradford and Leeds to discuss the formation of the separate section. Leeds dismissed the matter in less than an hour, Bradford took an hour and a half.

The Chairman's Question

In Leeds the chairman asked for a resolution on the matter and was prepared to close the meeting immediately the resolution had been proposed and seconded, but there was a request for a debate. There was a lot of speech-making but nobody advocated the formation of a separate section. They were all in favour of the C.M.A. or some sort of trade union organisation, and ultimately they passed a resolution unanimously "That this meeting of kinema managers' nominees rejects entirely the formation of the proposed section of kinema managers within the C.E.A."

U.S. FOREIGN CHIEFS PLAN TO INSPECT CONDITIONS IN EUROPE

THE complexity of film conditions inside Europe and the possibility of markets remaining restricted is resulting in a number of leading companies sending senior executives to Europe to study conditions at first hand.

One such man is George Weltner, Paramount foreign chief, who is expected to arrive by air in London this week. Other foreign executives are planning visits soon.

Here is an overall picture of the European film scene to-day:

The deadlock between U.S. and French interests over the high French protective proposals remains unsolved and no solution appears to be likely in the near future.

Election results are not expected to affect the position.

In Czecho-Slovakia, where 60 British films have been acquired by the Government, the Americans have virtually withdrawn. But the Prague M. of I. is reported to have told the M.P.P.D.A. that it is prepared to discuss imports of American films.

In Holland, a number of leading American companies have withdrawn from the central film organisation.

The situation in Spain remains profoundly unsympathetic to foreign productions. Fay Allport, London representative of the M.P.P.D.A., has recently returned from a visit to Spain, where he prepared a first-hand report on film conditions in that country.

Meanwhile, Eric Johnston, new head of the Hays Office, is committed to a policy of breaking down film Trade bars as far as possible and securing universal free trade for all pictures.

The possibility of his visiting London to study the European scene at first hand is already being discussed in American film circles.

Meanwhile, British interests have been busy: negotiations are on foot for the use of Prague film studios by British companies: newsreel agreements have been reached; and other subjects are under discussion.

A PROTEST BY SOUTH WALES

A RESOLUTION deploring the alleged tendency for American films to do less than justice to the British war effort was passed by the South Wales branch at its meeting last week.

Some strong criticisms were made of individual pictures, and a request was made that the subject should be taken up by the General Council.

(A detailed report of the meeting appears in page seven.)

Surrey Seat Decision

Surrey County Council has notified the London and Home Counties branch, C.E.A., that it is unable to agree to waiving the seat price rule which demands a plan of seats to be exhibited in the entrance to the theatre with a notification of the prices of seats available.

Last week a deputation from the branch discussed the problem with members of the Council.

The Budget

There will be no alteration in Entertainment Tax following this week's Budget.

The film trade, in common with industry in general, will benefit by the reduction to 60 per cent. in E.P.T.

NEWS THEATRES RESIGN FROM C.E.A.

FIFTEEN newsreel theatres have resigned from the C.E.A. They are all members of the News and Specialised Theatres' Association and will remain in that body.

First news of the resignations was made at the recent Manchester and Salford Branch meeting when it was said that C. W. Fennell, Northern news theatre man, was no longer in the C.E.A.

Bromhead to Control Eagle-Lion Exports

Ralph S. Bromhead has been made controller of export for the world output of all pictures to be distributed by Eagle-Lion.

This appointment is necessitated by the expanding business of the company. Bromhead will have charge of administration throughout the territories of which E. T. Carr is in charge on behalf of J. Arthur Rank.

Increased Activities

For some time now the increasing activities of the company abroad have made it impossible for Carr to attend to the foreign territories in which British pictures are now being shown.

If it's News it's on BRITISH MOVIETONE

A

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editorial Manager: A. L. Carter
Acting Editor: Connery Chappell
Associate Editor: James Benson
Advertisement Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

A Suggestion For 16-mm. "Zoning"

THE whole trade is watching the development of the 16-mm. field with a very real interest.

The latest development, reported to-day, is a suggestion coming from responsible film quarters, that some sort of zoning scheme may have to be worked out between exhibitors and distributors, whereby certain areas—presumably in agricultural districts—will be regarded as legitimate development areas for sub-standard shows on a commercial scale, while exhibition of such shows will be restricted in other areas.

At first glance this is an intelligent idea, which has already been applied to Forces entertainments. It might prove a solution to the worries of the independent exhibitor. The exhibiting side of the business will certainly give it serious thought.

Exhibitors and Local Government

THESE are days when municipal affairs occupy an unusually large place in the national scene.

The forthcoming local elections are of special interest to the film industry, for on the relationship which an exhibitor can establish with his local councillors, there must depend a great measure of his prosperity and contentment.

Two of the most important kinema areas in the country—London and Birmingham — have always been renowned within the Industry for the excellent relations they have established with their licensing authorities.

This week, just before the elections, we have the excellent example represented in the report of the recent meeting of the Birmingham justices at Theatre Sessions, with its frank and cordial analysis of exhibing problems by competent local leaders.

All of us have not the good luck to get such co-operation.

It is not possible or even desirable for the kinema industry to take sides in the forthcoming municipal elections. But it is up to individual exhibitors to examine their lists of candidates and to ascertain which are the men who are likely to have a sensible tolersince and an intelligent understanding of the industry's normal trading problems.

Long Shots

THE main news of the week is the Budget, and to say that it was awaited with more interest than usual is to put it rather tritely.

Before Hugh Dalton made his speech, the business world at large had enjoyed its usual guessing game for some days previously. This time, of course, the guesses covered a wider field.

WELL, now we know what it is all about, and we can all rejoice at the shilling off the Income Tax and the restoration of pre-war allowances.

Naturally, the industry as a whole is sorry that nothing has been done to relieve the terrible burden of Entertainment Tax with which we are shackled. Chancellors are only human and the roaring good business the trade is doing doesn't strike an outsider as an argument in favour of reduction.

THE time will come, of course, when we can no longer afford this overwhelming burden and then, as Arthur Rank pointed out not long ago, the Chancellor will find that the goose can no longer lay the expected egg.

When that happens the Treasury will be as anxious as we are for a reduction in the tax.

MEANWHILE, the cut in E.P.T. is splendid news and is one which is likely to send film shares to substantially higher levels.

Within a few moments of the news ticking out on Tuesday night, Wardour Street executives were pointing out enthusiastically that the trade's E.P.T. standard as a whole had been based on figures which bore only a poor relation to those we now enjoy. This means that the tax hits our balance-sheets unmercifully hard.

Naturally, companies are not fond of disclosing their E.P.T. payments, but five minutes' study of the main film trade balance-sheets shows that literally millions of pounds are involved in a reduction of this size.

The industry's financial students who have been such steady buyers of Odeon, A.B.P.C. and Gaumont-British have always been confident that a cut in E.P.T. would lift them to levels which would justify what would otherwise seem to be low yields.

Now I expect we will see the price go riding up.

A COLLEAGUE who was in Cardiff last week and who spoke with exhibitors after the South Wales branch meeting is able to give a sidelight on the resolution passed there deploring the manner in which Britain is represented on the screen.

The feeling in South wales, he says, is very strong, not only against some Hollywood films but also against British pictures which show our country and people in a poor light.

ONE constructive suggestion was that Arthur Rank, as the most powerful figure in British production, should have some informal meetings with independent representatives from the territories, so that he could learn at first hand the strength of the feeling on the subject.

WHEN I talked with Fay Allport, M.P.P.D.A.'s man in this country, about the cold shouldering of foreign product by various European countries, outlined in our news pages, his general line was, "I only know what I read in the papers."

He did point out, however, that there is nothing new in the attitude of these countries, except that the nationalisation of the Industry in Czecho-Slovakia introduces a fresh complication. Troubles in Spain, he said, began at the close of the civil war: in Holland there were always difficulties.

HE was not to be drawn by queries as to any stepping-up of "foreign policy" by Eric Johnston; and would only say that the United States' industry generally desires free trading and conditions, not only for American films in Europe, but for all other countries' pictures.

He was sure, he said, that the producers would work by all legitimate means to secure unrestricted trading agreements in European countries such as existed in America for the films of other countries. He hoped that the American example would eventually be followed all over the world.

A TICKLISH situation between the C.E.A. and B.B.C. over the broadcast of the Command Performance, the high spot of the year in the variety world.

Needless to say, exhibitors are about as fond of this show as they are of a sick headache, experience in the past having proved conclusively that it is one of the few nights in the year when people really stay at home specifically to listen in.

Letters have been exchanged, but the broadcast goes on.

BEHIND the scenes, I am told, both parties have been anxious that nothing like a front-page story should emerge from the argument. The B.B.C. is quite naturally scared stiff of anything like a controversy cropping up over a ceremony involving the Royal visit.

The Association has accordingly been inclined to pull its punches which, in the circumstances, is the right thing for it to do.

SO Alex Korda has pulled out of M-G-M British just as I predicted he would last week.

The gossip boys are now busy discussing his successor. My own hunch, for what it is worth, is that the company will be run by the urbane Ben Goetz on its administrative side, and by Irving Asher on the actual production end.

The pair should make a first-class team, and a script conference with both of them sitting in on it would be as funny as Abbott and Costello. When it comes to wisecracking Ben has a slight lead over everyone else in the business, but Irving runs him reasonably close.

THIS is, of course, quite unofficial. It may be that the eventual official announcement will be a surprise, but I think not.

Meanwhile, we should all of us wish Sir Alex good luck and good health during his temporary rest from the film scene. We all hope that he will be back before long restored in health, making films which lend distinction to the British industry.

G. H. SCARBOROUGH and W. R. Fuller are visiting provincial C.E.A. branches this week. Yesterday (Wednesday) they were due at Manchester, with a step on to Bradford the following day for the meeting of the branch there.

No problems of outstanding importance to settle, I gather—just an easy, friendly visit which branches warmly appreciate.

DO not run away with any ideas that the resignation of 15 news-reel theatres from the C.E.A. constitutes any particular crisis at exhibitor headquarters. The Association has something over 4,000 members, whereas the News and Specialised Theatre Association has about 34.

Of that 34, I understand that only 15 have decided to split from the main exhibitor body. And there is no reason for assuming that the resignations are due to any wild difference of opinion on basic policy.

A NOTE from Sidney Bernstein just before he left on the Queen Elizabeth over the week-end. He has gone on a coast-to-coast lecture tour across the U.S., discussing films as a weapon of war. He will lecture at leading universities and will address film groups in New York, Hollywood and leading cities.

Officially, Sidney is going in a purely private capacity, but my New York correspondent insists that he has gone with the full approval of the Labour Government, and it is suggested that he will put the British viewpoint on such films as "Objective Burma."

THIS is as maybe. If anyone is to put the British viewpoint. I certainly agree that Sidney Bernstein could not be improved upon as a choice.

On the face of it, the whole thing seems curious. One would think that to lecture on films in wartime in Hollywood would have been like telling them about coals in Newcastle.

LEADING executives from every film company in Wardour Street turned up at the Savoy last week to a cocktail party given by the KINE. directorate to say good-bye to Sam Langford, who had been advertisement manager for 25 years, and to meet Paul Peak, who has been appointed to succeed him.

There were several speeches, including a short but apt one from Peak himself, who said how he looked forward to establishing the same friendship with the industry that had marked the long career of his predecessor.

In all, a most happy occasion, in which the attendance was an indirect tribute from Wardour Street to the KINE.'s saturation coverage of the film scene.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

That Bunker's Hill

SOMETHING like an international crisis has been caused by a new Leslie Hill production entitled "Objective Bodmin" and patriotic Americans are petitioning Eric Johnston to do something about it. Our Diplomatic Correspondent states that it all begun when a "G.I. Joe" bought some "Camels" at a house in 92nd Street and somehow or other Bodmin got set on one of them. This is objected to by American patriots, as the Camel was only made available through lend lease and are asking for it to be reversed. As the Camel cannot be reversed—it only runs one way—Bodmin is claiming "squatters' rights" and refuses to move. Bodmin thus becomes America's objective, and one of its worthy councillors is said to be riding the high camel.

Techn Hic Colour

A NEW colour system has been evolved by Herr Screencomber following a desperate encounter with the Intrepid Fox and the Red Lion, from which he retreated with bloodshot eyes and a very sanguinary countenance. He declares that the secret was given him by a pink elephant whose family tree included a mauve lizard and a plaid chameleon.

Here are the particulars. Having extracted the rum from the spectrum by a subtractive process, this is transferred by means of a prism to the uvula where, in conjunction with the optic nerve, it produces a dye former by means of a coupler Scotches. The hic-coupler then forms its own colour band, in which the elephant plays the trombone and the snakes perform a sinuous strip-tease act. Colour scientists are unable to explain the phenomenon and Herr Screencomber is speechless.

Spiderophobia

"HOW did you first meet your husband, Miss Muffet?" asked the fan paper interviewer.

"Oh, it was TOO THRILLING," she replied in that variable area voice which puts a strain on every sound tract. "My doctor had ABSOLUTELY ordered me to the country for a REAL REST, and had put me on a special diet. Coagulated milk partaken with its aqueous accosiate—curds and whey in vulgar parlance. I found that I was able to digest it better when seated on a flowery knoll—a tuffet, in fact. One day as I sat in meditation I became aware of a presence near me. I turned, and what do you think I saw?"

"Spider," whispered the interviewer.

"How PRICELESSLY clever of you," she returned. "Yes, it was my dear old Spider. He threw his long hairy arms around me and CRUSHED me to him and said 'Darling you must be in my next picture.'"

AUDIENCES are being given more and more colour. Only a comparatively few years ago there was such a strong objection to "talkies" that some theatres openly advertised that they showed only silent pictures. But this was purely a phase.

There is not quite a parallel aversion to the colour film by those who say they dislike it—it is more a question of eye fatigue, exaggerated colour or wrong colour rendering in the second place, and detraction from the dramatic side in the third.

Reasonable perfection in the case of sound films came very quickly; it has been a different story in the case of colour.

* * *

WE HAVE BEEN shown some deplorably bad colour over a number of years. Several different processes have been worked out on the screen at the expense of the audiences, and it was perhaps not until the Technicolor short of the "Cucuracha" that the more experienced researchers felt that colour had arrived.

ASK managers of the lesser theatres, and you will be told almost invariably that colour films draw bigger audiences, yet if pressed they will tell you that—in the case of any famous story or famous stars—the picture will ensure good houses whether in colour or not.

I believe that there are very few people who would go out of their way to see a picture in which they are not interested simply because it is said to have excellent colour.

More likely than not you will be told that they enjoyed the colour in the film because the colours were so subdued that they felt no eye-strain and their attention was not distracted from the story.

THOSE of us who have photographed in America know from the accident of atmosphere that colour takes on a different aspect. In outdoor amateur colour photography there one is apt to get much more vivid colours, and when one shows them here the audience think the colours are exaggerated where they may be really accurate.

If only colour film producers would study the camera obscura they would realise how very much more diluted and sombre are the actual colours we see and those represented in the average colour film.

At present, sets and artistes are too much dressed for colour, and one wishes that it could be just forgotten that a colour film is being made and let the colour camera record a normal picture.

* * *

ALL FOLIAGE, all textiles, the surface of water—everything in fact, reflects a good deal of white light *from the surface*, which dilutes the colour and makes it more acceptable to the eye.

The eye has to *work* in order to see, distinguish and differentiate colours, and it is thus more fatiguing to follow a long story in brilliant colour than to follow it in monochrome in a comparatively subdued key.

Technical Advances Assure an All-Colour Future

by

T. THORNE BAKER,

F.Inst.P., A.M.I.E.E., F.R.P.S.

ASSUMING then that the public is going to have more and more colour films, that colour will be yet improved, that it will probably be associated with stereophonic and stereoscopic effects—in time—the matter of economics may be reviewed.

The economy or otherwise of a colour picture must always depend on the number of copies to be printed rather than on the cost of making the negatives. The dye transfer or washoff relief process, as used in Technicolor, is necessarily cheap, once the machinery is installed.

THE AUTHOR

T. Thorne Baker, F.Inst.P., A.M.I.E.E., F.R.P.S., who reviews the colour situation in kinematography in this article, is a technical consultant with a number of achievements to his credit in the field of photographic research.

One of the pioneers in transmitting pictures by telegraphy, he was later associated with the manufacture of film base and research work on Dufaycolor film, both in England and America.

During the war he carried out technical work for Dacrematt in connection with the national effort.

IT IS DIFFICULT to see how any colour matrix system can compete with it, nor any system depending on silver prints which are converted into dye images. An alternative is the triple-coated film, silver emulsions either containing colour-formers which produce in each layer the necessary subtractive image with one single development, or being selectively processed by a somewhat elaborate technique.

In the studio, however, we have the split-beam camera with its three, or four, films for the separation negatives, requiring greatly increased illumination as compared with black and white; yet against this we must remember that the speed of negative stock, panchromatic or otherwise, has been so increased during the war by new methods of hyper-sensitizing, that exposures for colour will be reduced almost to former black and white levels. The extravagant bill for electric power for the lights can now be overcome.

It is to be presumed that similar top-speed emulsions will be applied to such films as Dufaycolor and the various three-layer types, from negatives obtained with which one has merely to make three-colour separations in order to print by the cheapest available printing process.

Any photo-mechanical printer will tell you that, once the four colour blocks are made the cost of the prints is of small consequence, and ten thousand will only cost a small figure over 5,000, and so on. This applies even more so in the case of motion pictures, because many shots may be taken of a single sequence, perhaps a quarter of a million feet of negative stock used to obtain the negative for a five- or six-reel print, and not only the stock itself, but its processing is a very costly matter as compared with monochrome work.

ECONOMY has to be considered — how many prints for distribution? As the result of some research into the minds of kinema managers, I feel that at the moment box-office receipts are not entirely in relation with colour effects, that a fine story with favourite stars draws equally in colour or black and white.

The Industry could not afford, at the moment, to pay extra prices for all-colour performances.

But to the man who is looking on and watching, from the technical standpoint, it is equally obvious that colour will replace black and white, and the Industry *mentally* is accepting the proviso that improvement parallel to that witnessed in sound film work is bound to take place.

* * *

FINALLY, UNLESS something of exceptional importance is invented, it is difficult to foresee any really new processes, although Dr. Martinez' idea of combining in one emulsion the various silver halide grains coupled up with the necessary formers to give the original colours in one film layer still strikes me as an example of a possible process that would again revolutionise colour and make colour film economy so great that black and white would have a poor chance of survival.

Ray Milland and Paulette Goddard in Paramount's KITTY

Did Korda and M-G-M Disagree?

FOLLOWING last Sunday's announcement of the resignation of Sir Alexander Korda as head of M-G-M British, for health reasons, comes a cable from our New York correspondent which states that other reasons are suggested in the United States for Korda's withdrawal.

Korda, says the cable, wished to continue production work for M-G-M on the Continent, and not in England. M-G-M was unable to agree to this.

The M-G-M statement on the subject, issued from Culver City, states: "In the last three years he has laid the basis of organisation in London and acquired studios for M-G-M for the purpose of extensive production of important films and world-wide distribution.

"The company's intention is to use and further develop this organisation for the production of important Anglo-American films."

B.B.C. WAS "MISLEADING" SAYS W. R. FULLER

Royal Variety Letters Made Public

AN allegation that the B.B.C. has been misleading on an important point has been made in a letter to Michael Standing, head of the Broadcast Variety Department, from W. R. Fuller, General Secretary of the C.E.A. The correspondence, made public this week by the C.E.A., concerns the B.B.C.-C.E.A. dispute over the direct broadcast of the Royal Command variety performance next month.

The C.E.A. alleges that the broadcast will seriously affect Tax revenue and harm the business of smaller independent exhibitors.

Standing's Letter

This is what Michael Standing has to say on the matter in his letter, dated October 12 addressed to the C.E.A.:—

Thank you for your letter of October 11. I would be glad, if you so desire, to meet members of your Council to discuss the broadcasting of the Royal Command Performance on November 5. I feel, however, that before any such meeting is arranged I should let you know that the alternative to a "live" broadcast proposed in your letter, namely the recording and subsequent reproduction of the performance at a time, in effect, outside kinema hours, is not a practical proposition. Public performances of this sort involving musicians cannot, owing to contractual restrictions, be recorded by us and it is therefore a case of a direct broadcast or nothing at all. We do not, moreover, consider that even if a recording were possible we should be discharging our obligation to the public if we were to transmit it as late as 10 p.m., a time at which listening audiences inevitably begin to diminish. We feel, too, that the loss which you estimate might be involved to private individuals and to the Chancellor of the Exchequer as a result of the broadcast on November 5 would largely be made up by an increased attendance at kinemas on other occasions, and it is, perhaps, not inappropriate to point out that the West End and Touring Managers' Association, both of whom one might have expected to raise the same objections as your Council, have made no such protest on this occasion.

I hope, therefore, that on the strength of this information you will be ready to reconsider your attitude. If that is not the case we will, of course, be glad to arrange the meeting suggested.—Yours, etc.,

(Sgd) MICHAEL STANDING,
Director of Variety.

W. R. Fuller's reply, sent this week, is as follows:

Further to our interview and your letter of the 12th instant, you will remember that in addition to your statement in your letter, you also indicated the objection of the Musicians' Union to a recorded version. On inquiry of the Musicians' Union we are informed (1), that you have not made any attempt to discuss a recorded version with that Union; and (2) that while the Musicians' Union are not predisposed in favour of recorded versions it is a question of terms as numbers of recorded versions have been agreed by them. You will not object to our suggesting that you have been misleading on this point, but as you have not in fact mislead us no harm has been done.

The objections which led to the dropping of this broadcast before the war still persist, so do ours and also those of some of the Theatrical Societies. It is no answer to say, as the theatrical interests have assured you, that the present prosperity of the entertainment industry makes the loss of a trifle to be ignored, which is only another way of saying that as the loss now falls mainly on the Chancellor of the Exchequer we can cynically drop our objections. We do not regard the matter in this light.

We understand that next year, before you seek to enter into any commitments you will consult and discuss with us and with any of the theatrical interests affected, the next broadcast.

We cannot accept your suggestion that we drop our objections, but we are not proposing to take them any further this year.

We appreciate and thank you for seeing us and devoting so much time to this matter.—Yours, etc.,

W. R. FULLER.

★ *Reach the whole Trade effectively and economically through the "KINE."*

Nearly 5,000 COPIES SOLD *(certified)*
EVERY WEEK
ALL THE YEAR ROUND.

DON'T BUY BLIND!

Fred MacMurray, as he appears in 20th Century-Fox's SMOKY

Box-Office Tax Remains in U.S.

"Kine." Cable from "Motion Picture Daily," New York

CONGRESS has refused to cut the wartime 20 per cent. admission tax.

THE RUSSIANS have taken the Eastman plant and equipment at Berlin.

GEORGE WELTNER, Paramount foreign head, flew to London over the week-end for British and Continental inspection.

U.A. Foreign manager Walter Gould has named William Levy, who has just left the U.S. Army, as U.A. Divisional Manager for Europe and the Near East, with Al Lowe to handle Far East, Australia and South Africa, and Sam Seideman to handle South and Central America. All three are working from New York.

THERE are now 18,400 theatres in the U.S.

WALTER COKELL, Paramount Treasurer, has died suddenly in New York at the age of 57.

GENERAL EDWARD CURTIS returns to Eastman Kodak and is promoted to world-wide sales manager of motion picture film.

CONGRESS is proposing a Bill to fine persistent Federal Trust Law violators up to $100,000,000 and up to 50 years in gaol.

Scheckman Acquires Three London Houses

Sol Scheckman, the Newcastle-on-Tyne exhibitor, has acquired three London kinemas previously operated by the Mayfair circuit. They include the Rex, Bethnal Green, and the Mayfair, Holloway.

"I AM NOT ANTI-AMERICAN, BUT WE MUST TELL U.S. PRODUCERS WHAT WE THINK"

S. WALES

Branch Deplores U.S. Screen Idea of British War Effort: Resolution Goes to G.C.

SOUTH WALES exhibitors have passed a formal resolution deploring "the manner in which Britain is represented on the screen," and asking American producers to stop marketing films which, they allege, misrepresent the British war effort.

A copy of the resolution has been sent to the C.E.A. headquarters for discussion at the next General Council meeting.

This declaration was made at last week's meeting of the branch at Cardiff, held under the chairmanship of Jackson Withers.

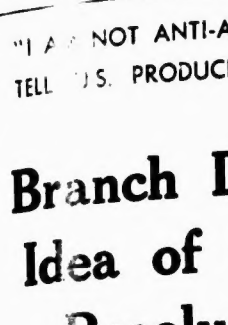
The subject came up during a report on the last General Council meeting given by T. E. MERRELLS (Swansea) and ARTHUR B. WATTS.

The latter said he thought it time they told the Americans they did not want such films as "Objective Burma" and "G.I. Joe," which were nothing but glorifications of the American Forces.

He suggested they should send up a resolution for consideration by the General Council. Everyone who attended the last council meeting, he said, thought Leslie Hill did a good job of work when he brought this matter up, but he did not go far enough.

A Boycott Suggestion

W. BERRIMAN (Pontypridd) said he agreed with Arthur Watts. He was not anti-American, but there was another film coming along which, with those mentioned, were not fair to this country. It was time that exhibitors in this country told the producers in America straight that if there was any more they would boycott them.



W. BERRIMAN

J. MEREDITH JONES (Nantynoel) said that exhibitors should be warned in good time what was likely to be offered them.

ARTHUR WATTS agreed, but said there were other films in America which would very likely be brought over here soon.

W. BERRIMAN suggested they send to the General Purposes Committee their views for consideration at the next General Council meeting. There were a number of sides to the question, but any one who was British must feel resentment.

C. ISAACS (Bridgend) remarked that it was not altogether the question of the films being shown in this country, but of their exhibition in other countries. Unless some step was taken very quickly they would find that exhibitors would be forced to take these pictures.

Letter to Headquarters

T. E. MERRELLS said he thought the reason that Leslie Hill's remarks were so fully endorsed was that the main thing in these films was subtle American propaganda. They in this country were allowing themselves to be tools in the hands of the Americans.

After further discussion it was decided to write to the General Secretary stating that a resolution has been passed by the branch deploring the manner in which Britain is represented on the screen and asking the American producers to desist from putting any more such war films on the market and drawing particular attention to the films referred to.

The CHAIRMAN remarked that this would give the General Purposes Committee the opportunity to deal with the matter as desired.

Cinema Day

THE attention of members was drawn by W. BERRIMAN to Cinema Day. He appealed to exhibitors to respond as they had done in previous years. He added that he had also been asked to bring before the members an appeal by the British Sailors' Society for a collection on behalf of that body. It seemed that England and Scotland had already done so. The contention of the society's organiser was that the Comforts Fund had ceased, but the work of the British Sailors' Society must go on as in the past.

On the proposition of T. E. MERRELLS, it was decided that the matter be left to the individual exhibitor and not that it be a special recommendation from the branch.

Chairman's Death

THE question as to whether, owing to the death of Fred Kelsall (branch chairman) a new chairman should be appointed, came under review.

The SECRETARY (W. J. Fook's) pointed out that the vice-chairman automatically took the chair, and all he wished to know was whether the branch desired to appoint someone in his place should he be away.

On the proposition of FRED PHILLIPS (Brynmawr), it was decided that the vice-chairman should carry on and the past president occupy the chair in his absence.

Dance to be Planned

A LETTER was received from the President (G. H. Scarborough) accepting an invitation to visit Cardiff.

The SECRETARY explained that it was intended to hold a kinema ball some time in the near future, but thought it would be better to get the President and other officers down to a luncheon so that they could talk and get his advice on various matters. It might be a good idea to hold their December meeting in the morning and follow it with the luncheon.

Members favoured the suggestion, but it was agreed to inquire which date in December would be the most convenient for the president.

Chester Watch Committee has given permission to the manager of the Gaumont to open on Sunday, November 18, for a concert by the Liverpool Philharmonic Orchestra, and November 25 for a concert promoted by Rushworth and Dreaper.

British National's New Musical

Patricia Burke and David Farrar in a scene from British National's LISBON STORY

EXTRAS HOLD A SOHO PROTEST MEETING

SEVERAL hundred film "extras," members of the Film Artists' Association, held an open air meeting in Soho Square on Thursday to protest against the delay in establishing a joint council for the regulation of their employment in accordance with the recommendations of a Ministry of Labour Industrial Court.

They also passed a resolution calling upon the Minister to put into effect the industrial court's recommendation for the setting up of a central casting bureau.

Speakers complained that their chances of employment were being jeopardised by Servicemen on leave being signed on for crowd work.

It was decided to petition the association's executive to call a special meeting to discuss the change in the association's constitution as a result of the court's recommendations.

C.E.A. Chiefs to Visit Eire

Three members of the C.E.A. are expected to visit Dublin on November 21.

They are G. H. Scarborough, president; W. J. Speakman, past-president; and W. R. Fuller, general secretary.

During their visit they will stay at the Hibernian Hotel, Dublin.

The Grand Theatre, Kidderminster, has closed down temporarily to allow an extensive scheme of renovation and redecoration to be carried out.

EXHIBITORS MUST ECONOMISE

Fuel Overseer Issues Warning

The Fuel Overseer in Manchester has been reminding exhibitors of the need for economy in the use of decorative lighting. He has insisted upon consumption of electricity being reduced to the standard of one watt per square foot of foyer space, etc. Fluorescent lighting has enabled useful economies to be effected in some situations without loss of efficiency.

In one theatre where there is a memorial to members of the staff who lost their lives in the war the two 15-watt lamps used to illuminate this simple shrine have been objected to on the ground they emit ornamental lighting.

So strict is police supervision in one Lancashire licensing area that the discovery of a piece of loose paper in a projection room means trouble for the chief operator.

In one theatre the police took exception to a pin-up giving details of the timing of the programme, although the exhibition of the local licensing regulations was not objected to.

Christmas Shows for Manchester

All Manchester kinemas may open on Christmas Day. Programmes must be submitted to the Chief Constable for his approval.

The Manchester Watch Committee has also granted applications from theatres to open on Christmas Day as in past years.

Church Plea for S.O. Restrictions is Turned Down by Birmingham Justices

MORE LIGHTS WARNING MADE AT ANNUAL SESSIONS

A PROPOSAL by the Christian Social Council that kinemas should go back to their pre-war Sunday hours was rejected by the Justices at the Birmingham annual Theatre Sessions, held on Thursday. During his survey of the year, the chairman (J. S. H. Partridge) said that kinemas should be sufficiently lighted to enable people to see their way to their seats without the use of a torch. Some kinemas, he said, had reached the limit of their usefulness.

Canon Guy Rogers, Rector of Birmingham, introduced a deputation of the Christian Social Council, which asked the Justices to consider the influence of the present Sunday kinema hours on the spiritual welfare of children and adolescents.

During the greater part of the war the opening hours were, and still are, 3 p.m. to 9 p.m., compared with 7 p.m. to 10 p.m. in pre-war days.

The Rev. Noel Hutchcroft (Superintendent, Central Hall, Birmingham) outlined the case for the deputation.

Keep Same Hours

Roderick Baker, in formally applying for the renewal of all kinema licences, replied to the deputation's arguments.

The chairman said that the present hours of 3 to 9 p.m. would continue to operate as an emergency measure for the next twelve months.

The licences of all city kinemas were renewed.

The Rev. Noel Hutchcroft reminded the Justices that originally it was decided that kinemas should not open earlier than 4 p.m. Subsequently, however, owing to the blitz and in consequence of the increasing difficulties of the black-out and public transport, earlier opening was conceded. The cessation of hostilities had brought to an end the conditions on which the C.E.A. based its application for 3 p.m. opening.

It was now within the province of the Justices to declare the emergency was now at an end. The opening of kinemas at 3 p.m. had adversely affected the attendances at Sunday Schools, and the chief concern of the deputation was the spiritual welfare of the children.

Under the latest judgment they had the right to impose a condition relating to the exclusion of children under 16 from Sunday performances. He believed the Justices had it in their power to say that the Christian education of our youth should have support by reintroducing the pre-1940 regulation.

If that was considered too great a change, the deputation suggested that kinemas should not be allowed to open before 6 p.m. and that children under 16 should be excluded.

ANNUAL REVIEW

In his annual review the chairman said that at the first Annual Theatre Sessions after six years of war they were conscious that at any rate the provision of public entertainment in the city had been well maintained.

"And now we are set on the road back to normal conditions and a return to the high standard to which Birmingham has become accustomed. Building work at places of public entertainment must of necessity give place to the provision of dwelling houses, but wherever possible the Justices will endeavour to obtain improved amenities and better conditions. As soon as circumstances permit a number of the older buildings will have to be brought under review, and the owners are reminded that some of these places have almost reached the limit of their period of usefulness," he said.

Discussions had taken place through the Joint Committee of the Justices and the Cinematograph Exhibitors' Association with regard to concessions which have been made purely as war-time expedients.

As to staffs, the Justices had agreed to the continuance for the time being of the employment of young usherettes and boy trainees, but the minimum age of 16 years will need to be restored as soon as possible.

Women—a Success

The employment of women as first and second operators has been a success and would go on.

Since May last the prohibition of standing in the houses had been withdrawn, rendering necessary more effective measures in connection with the staffing and exit arrangements; the Justices looked to the parties to get back to normal in these directions at the earliest possible moment.

In a few kinemas the lighting was not satisfactory, due in some respects to the use of coloured lamps. It was important that there should be sufficient light to enable the public to find their seats without the aid of a torch.

No questions had occurred with regard to the type of entertainment given, and the Justices had not been called upon to deal with any complaints from members of the public.

C.E.A. TRIBUTE

Roderick Baker, on behalf of the Birmingham and Midlands branch of the C.E.A., thanked the chairman for his complimentary remarks concerning the way the kinemas had been conducted during the war, and asked for a renewal of all kinema licences.

With regard to the reference to the Joint Committee the Association were particularly gratified that the Justices had found it possible to reintroduce that committee because it afforded the exhibitors direct contact with them.

The Birmingham Joint Committee was the only one existing in the country, and exhibitors hoped that other towns would follow its example as it had proved a great help to them locally.

Continued in next column

Continued from previous column

The Association appreciated the co-operation of the Justices with its members during the war.

Lighting Problems

With regard to the suggestion that lighting in kinemas should enable the public to find their seats without the aid of a torch, he pointed out that even under pre-war lighting conditions it was found advisable to use torches.

However, steps to bring about an improvement would be taken as soon as conditions would permit.

Hutchcroft's Comments

Commenting on the observations made by the Rev. Noel Hutchcroft and other members of the deputation, Mr. Baker asked who was to decide what should be done with children.

Were the Justices supposed to control them or their parents?

He thought the Birmingham parents were quite capable of controlling their children, and if they wished them to go to the kinema on Sunday afternoons it was gross interference with the liberty of people to say that children should not go to the kinema at all on Sundays.

It was significant that there was no representation from the Roman Catholic Church on the deputation. Apparently the latter had found a way out of the Sunday School difficulty, and he did not see why the other churches should not do so.

He did not see why the kinema should be blamed for Sunday School troubles.

The Birmingham Corporation provided open air entertainments on Sundays and these were open to the children. It was unfair to attack what was perhaps the most harmless of Sunday recreations.

In conclusion, he pointed out that the judgment in the Weston-super-Mare case quoted by Mr. Hutchcroft was under Regulation 42B, and Sunday licences were granted under the 1932 Act which was not under discussion. It was, therefore, not a parallel case.

The Surrey County Council case made the situation clear.

He urged that with the situation as it was to-day the existing hours of 3 p.m. to 9 p.m. should not be interfered with.

"I Know Where I'm Going"

Wendy Hiller and Pamela Brown in a scene from I KNOW WHERE I'M GOING (G.F.D.)

EIRE GOVERNMENT REJECTS "A" AND "U" SYSTEM

"WHILE I am satisfied that the influence of the kinema on children is sometimes injurious, I believe that injury is caused more by too frequent attendance than by the quality of the films exhibited," said Mr. Boland, the Minister for Justice for Eire, in the Dail on October 17.

This statement was in reply to the question raised by Mr. Coogan as to whether the Minister proposed the introduction of "A" and "U" films into Eire, and if there could not be a series of kinema programmes arranged specially for children.

Boland expressed the view that he did not consider that segregation of adults and children could possibly serve any useful purpose.

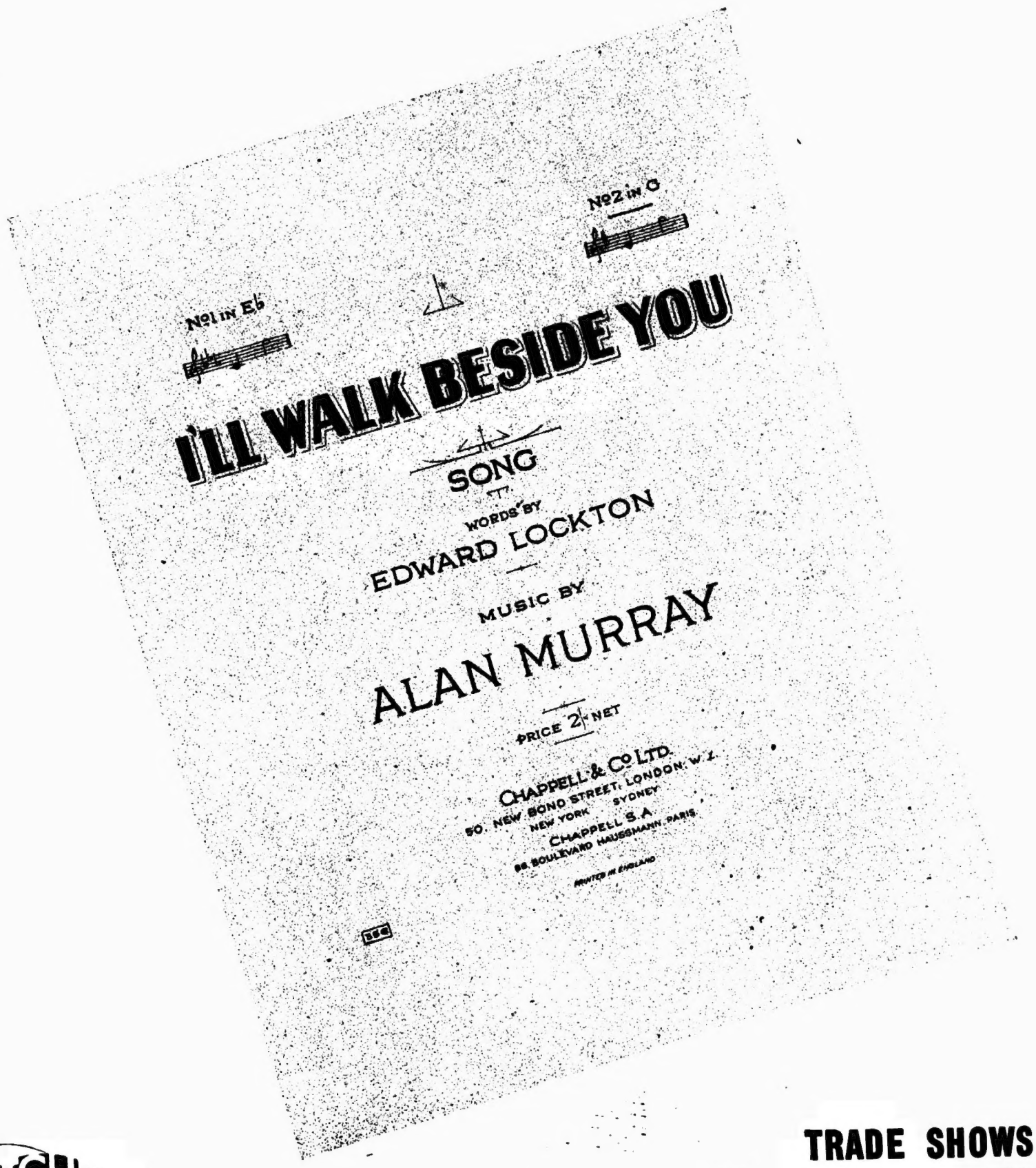
Censor's View

The official Censor, R. Hayes, and the Appeal Board pointed out that films with "limited certificates" were apt to arouse unhealthy curiosity. The utmost care would be taken by the Censor and the Board that no film was passed whose contents were in any way injurious, particularly to young minds.

FOOTNOTE.—The "Irish Independent," in a leader, says: "The authorities have done nothing to protect children against the dangers to which unrestricted attendance at kinemas exposes them. The Irish National Teachers' Organisation has called for Government action; some public bodies. Everybody knows that a considerable proportion of popular films shown in this country are unsuitable for children in theme or treatment, in scenes or in dialogue."

BUTCHER'S FILM SERVICE LTD.

have pleasure in again presenting



BUTCHER'S Empire PRODUCTION

TRADE SHOWS :

LONDON	Palace Theatre	Tues.	Oct. 30	at	2.30 p.m.
MANCHESTER	Market St. Picture House	Wed.	Oct. 31	at	10.45 a.m.
BIRMINGHAM	Futurist Theatre	Wed.	Oct. 31	at	10.30 a.m.
SHEFFIELD	Union St. Palace	Fri.	Nov. 2	at	10.45 a.m.
CARDIFF	Park Hall Cinema	Fri.	Nov. 2	at	11 a.m.
LEEDS	Tower Cinema	Tues.	Nov. 6	at	10.45 a.m.
GLASGOW	La Scala	Wed.	Nov. 7	at	10.45 a.m.
NEWCASTLE	Essoldo Cinema	Wed.	Nov. 7	at	10.30 a.m.
LIVERPOOL	Futurist Theatre	Fri.	Nov. 9	at	10.45 a.m.

"EXTRAORDINARY!"
—Film Daily

"EXCITING
—M. P. Daily

WILLIAM EYTHE · LLOYD

LEO G. CARROLL · GENE LOCKHART ·

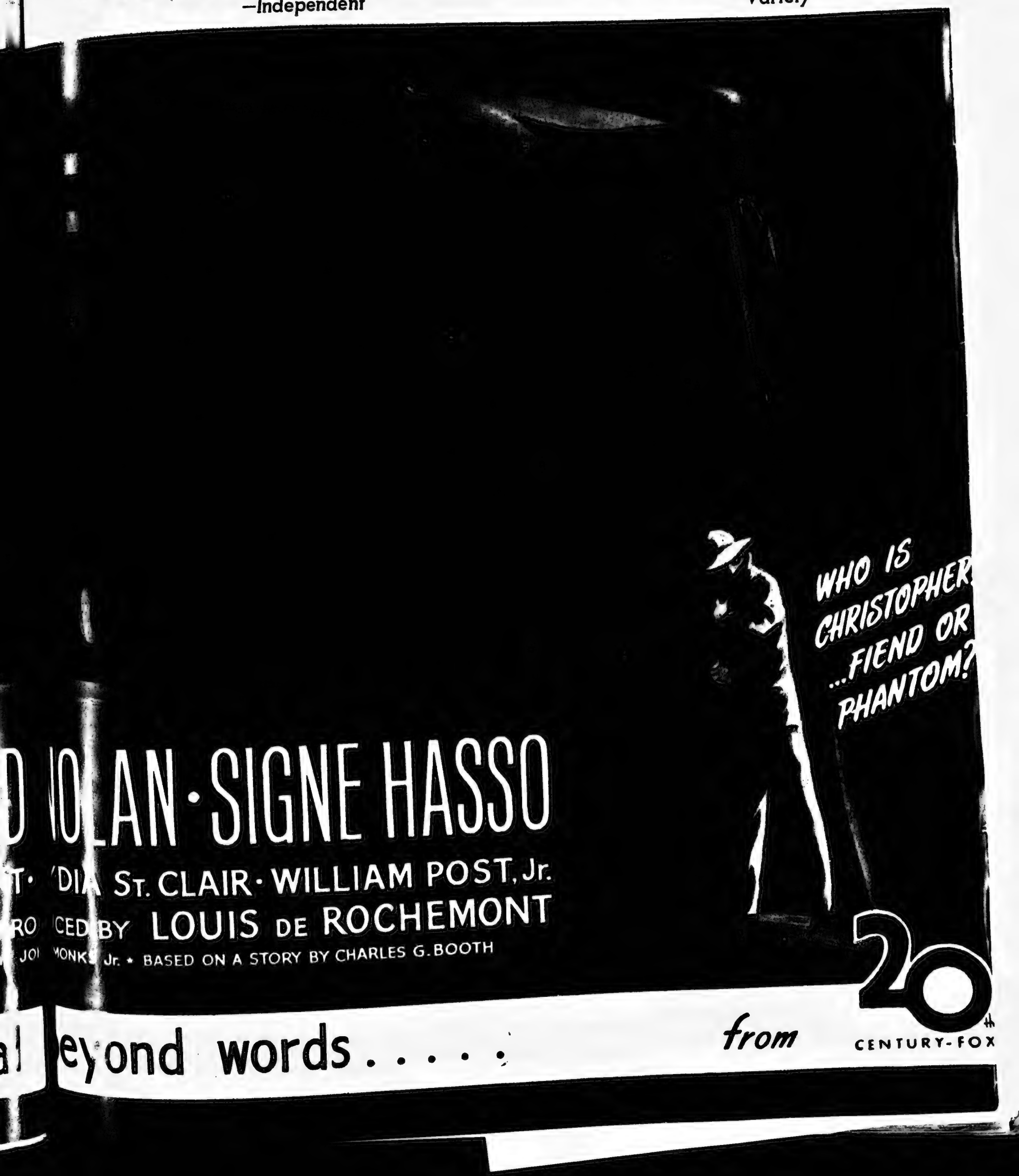
DIRECTED BY HENRY HATHAWAY · PRO

SCREEN PLAY BY BARRE LYNDON, CHARLES G. BOOTH and JO

A Masterpiece of Suspense—Unusual

"FASCINATING!" —Independent

"BOX-OFFICE!" —Variety


WHO IS CHRISTOPHER ...FIEND OR PHANTOM?
D NOLAN · SIGNE HASSO
T · 'DIA ST. CLAIR · WILLIAM POST, Jr.
RO CED BY LOUIS DE ROCHEMONT
JOI MONK Jr. • BASED ON A STORY BY CHARLES G. BOOTH
a! eyond words . . . .
from
20th CENTURY-FOX

A NEW PRODUCTION OF THE ARCHERS

WITH THE STARS OF
"PYGMALION"
AND
"COLONEL BLIMP"

Wendy
HILLER
Roger
LIVESEY
IN

I Know Where I'm Going!

with
PAMELA BROWN

WRITTEN, PRODUCED and DIRECTED by
MICHAEL POWELL EMERIC PRESSBURGER

TRADE SHOW

LEICESTER SQUARE THEATRE
TUESDAY, OCTOBER 30
at 10.30 a.m.

GFD

DISTRIBUTED BY GENERAL FILM DISTRIBUTORS, 127-133 WARDOUR STREET, LONDON W.1.

Chaney Without the Make-Up

Lon Chaney and Brenda Jones, as they appear in STRANGE CONFESSION (G.F.D.), which was trade shown on Tuesday

CANADIAN HIGHLIGHTS

From the "KINE" Canadian Correspondent

A NOTE of warning that the war-time boom for theatres in Canada was starting to fade out in 1944 although aggregate figures in grosses and attendances constituted an all-time high was contained in the 12-months' report of the Dominion Government which was released to the Industry September 25.

1,298 theatres had 208,167,180 paid admissions compared with 204,765,000 in 1943, last year's receipts totalling $53,173,325 against $52,567,739 in the previous 12 months.

*

THE 20TH-CENTURY FOX theatre operating 53 theatres in Ontario in affiliation with famous Players Canadian Corp., marked a milestone in its advance in the holding of the 10th anniversary dinner at the King Edward Hotel, Toronto, as a feature of the two-day managers' convention in this Ontario capital.

It had been scheduled late in June, but was postponed because of the Canadian Government order, now relaxed, prohibiting large conventions and the use of railway equipment by other than Service personnel.

The programme for the second day provided open house at 20th century head office for discussions between managers and department heads. The latter include Nat Auerbach, general manager; Sam Mandell, comptroller; Myer Fox, chief supervisor of theatre operations; Barney Fox, head booker; and Charlie Stephenson, advertising manager.

PEP CLUB RUNS A CABARET SHOW

About 1,000 people attended the gala dance and cabaret held by the Paramount Pep Club at the Seymour Hall.

The music was supplied by Carroll Gibbons' Blue Room Orchestra, under the direction of Bernard Harris.

The large audience represented all sections of the Industry. Several Paramount executives were present including Fred Hutchison, general sales manager; Tony Reddin, director of theatres and publicity; and E. A. Davis, head of the legal department.

GUERNSEY GAUMONT IS OPEN AGAIN

The de-Nazification of Guernsey's Gaumont Palace (800-seater) has been completed, and it has now been reopened to all English audiences of troops and islanders.

Manager A. R. Carter supervised exterior and interior redecoration.

Licence for Hove Town Hall

Hove Watch Committee has granted a kinema licence to John E. Stevens for the Great Hall at the Town Hall.

Christmas Shows

Walsall Watch Committee has sanctioned the opening of all kinemas in the borough on Christmas day and Good Friday.

SUSSEX

DON'T PLASTER THE TOWN WITH POSTERS

Publicity Policy: Projectionist Training: C.T.B.F. Dance Result

A BRIGHTON exhibitor asked members of the Sussex branch of the C.E.A. at last week's meeting not to return to the old style of advertising as soon as restrictions on poster advertising were lifted. He claimed that "plastering the countryside" was a waste of time—and money. Randolph E. Richards was in the chair.

Other matters which were discussed were the new managers' section, the progress of the projectionist training scheme and the branch attitude towards the annual C.T.B.F. dance.

DAN BENJAMIN said: "Before the war we used to do a lot of postering here in Brighton. There were thousands and thousands of posters and many thousands of complimentary tickets were given away.

DAN BENJAMIN

"It is a waste of money, I believe that if you have a good film you will have good audiences, but if you have not a good film, the people will not come—even to fill free seats.

"When the time is opportune don't let's go out again plastering the countryside and giving away tickets.

"In Brighton recently we have been issuing a 'What's On.' The hotels take it as a service to their residents and customers and not as a service to the exhibitors. They never have complimentaries."

LOUIS FAULKNER: "Don't you think it is the renters who do all the plastering?"

Members on the whole agreed with Benjamin's view, and it was decided to keep the matter in mind

Managers' Section Will Meet Soon

A. J. SADLER called attention to the new C.E.A. Managers' Section.

The CHAIRMAN pointed out that it was not essential for the managers to make use of the services of the branch secretary.

A. J. SADLER

The SECRETARY (A. Daniels) referred to the recent meeting of the Portsmouth branch section. There were fewer managers who were members of the branch at Portsmouth than there were at Brighton.

The Sussex branch, he said, was concerned with managers representing 4 A.B.C., 7 Union, 11 Odeon and 3 G.-B. kinemas.

In view of opinions passed by the General Secretary, he was not issuing invitations to supervisors or managing directors. In Sussex there were about 25 managers eligible for election to office in the new section, but there were only five eligible members at Portsmouth.

Members instructed the secretary to call a meeting of managers on a Tuesday.

Training Scheme

A REPORT was made by A. J. Sadler on the progress of the branch's training scheme for projectionists.

Tom O'Brien, he said, had promised to visit Brighton as soon as possible to see the scheme in operation.

Next week 12 new trainees would be selected to form the second class, which would start early in November. He hoped at the next meeting of the branch to report that the first batch of men had qualified as projectionists.

Dance Proceeds

BRIGHTON'S Cinema Ball, run by the branch at the Regent (G.B.), raised £350 for the C.T.B.F., which is a record

This figure was made known by the committee treasurer, Dan Benjamin.

Mr. SADLER, chairman of the dance committee, in making his report on what he described as "a most satisfactory result," said that he was still disappointed that the venture did not receive the financial support of the branch

The CHAIRMAN: "We must congratulate the committee. The members keep emphasising the lack of financial support by the branch, but they had the moral support of the branch, which is of much more value."

F. MILLS said that in his opinion the committee had done a fine job.

Newsreels

THE CHAIRMAN indicated that a discussion would be held at the next meeting concerning the present unsatisfactory system of newsreel distribution.

Newsreels, he said, were one of the biggest methods of negotiating with the renters, and it was time they used it again.

Personal

MEMBERS were sorry to hear that Harry Jacobs had entered hospital on Tuesday, October 16, suffering from acute appendicitis. The operation had been very successful, DAN BENJAMIN told members.

It was decided to send him a basket of fruit

Members were told that Syd Parsons is recovering from his illness and hopes to be at next month's meeting.

It was decided to send a letter of sympathy to Mrs. Sam Smith. Her husband it was recalled, visited Brighton frequently and had many long-standing contacts with local exhibitors.

Brighton Watch Committee has, in accordance with annual practice, fixed the sum to be allocated for charity as the result of kinema Sunday opening at £1.000.

CHAIRMAN: "I AM ONLY THINKING ALOUD".

Managers' Section Discussed: Small Cuts to Provide "U's": Cut-Out Hoardings

NORTHERN branch members at their October meeting instructed the secretary to convene one week hence the first meeting of the new Managers' Section. If there was no manifest enthusiasm for this section, at least there was none of the hostility in evidence elsewhere.

The CHAIRMAN (E. R. Eadie) supposed that immediately the managers had chosen a chairman and convener-secretary, the branch secretary would withdraw and, henceforward, would take no part in managers' meetings unless his advice were invited.

ROBERT GILBERTSON (Gosforth) said that the central ruling seemed to him to require that the branch secretary (Alfred Smith) should also act as secretary of the managers' section.

E. R. EADIE

That disturbed Smith. He hoped that no such construction would be placed upon W. R. Fuller's words. "My position would be most invidious were I required to attend the discussions of managers. It is natural that the managers should desire complete freedom of discussion, and my presence as a representative of the employers would not be helpful.

MR. GILBERTSON accepted this view, and discussion turned upon the definition of a "manager" for purposes of membership of the managers' section.

Manager or Director?

TOM SCOTT (Hexham) desired to know how he stood. He was a director and also manager of their theatres. Could he join the managers' section?

TOM MASSICKS, STANLEY GIBSON, FREDDIE MORRISON and CHARLES CHIPCHASE were generally agreed that a director holding the bulk of the shares, and himself functioning as manager, should not be eligible for the managers' section; but that a manager who held two or three shares as a directorial qualification should. But there appeared to be nothing to prevent a proprietor-manager from attending managers' section meetings if he lacked the discretion to keep away.

This seemed rather to nettle Mr. Scott. He explained that, while he was a principal shareholder in his theatres, he was also in every sense a real manager. He detailed his managerial duties at some length, whereupon the secretary smiled: "If Mr. Scott has all those things to do, I fear he won't have much time to attend managers' meetings."

No Dictation

The CHAIRMAN explained that an amendment of rules would be necessary before managers who were not exhibitors' nominees would be eligible for membership and was proceeding to suggest that the business of the first meeting would consist in the appointment of a chairman and convener-secretary when Mr. GILBERTSON interrupted:

"No, no, Mr. Chairman. This is a managers' matter. You must not attempt to dictate what they shall do, or not do."

Mr. EADIE explained that he had no intention of "dictating," but was merely "thinking aloud."

Appeal to B.B.C.

MEMBERS hoped, on hearing W. Carr's report from the G.P. Committee, that the B.B.C. could be relied upon to take the considerate line in recording the Command Performance for broadcasting outside kinema hours. Mr. Carr hoped so, too; but could give no guarantees.

Projectionists Demob.

WHEN W. Stanley Gibson (Middlesbrough) reported from G.C. that a suggestion had been made there that efforts should be made to get projectionists demobilised in Class B,

Mr. MORRISON was of opinion that they should seek to have projectionists demobilised in Class A.

"Class B men can be directed anywhere," he said significantly. "Class A men can insist on employment in their own chosen areas."

Hoardings Unnecessary

IN reference to increases in poster charges,

Mr. GIBSON reported that the B.P.A. was disinclined to reduce their charges.

"On that basis," he said, "several exhibitors said that they had managed quite well without the assistance of hoarding advertisements and proposed to continue to do so. I commend their example to you."

Readjusting Certificates

ON the vexed matter of the disproportion of "A" and "U" films, Mr. GIBSON said that the Board had made a good point in asserting that, frequently, a small cut would have secured a "U" instead of an "A" certificate; but a good many of the renters ignored the suggestions and, therefore, "A" certificates were issued.

Mr. MORRISON, among others, felt that the stubborn renters were not acting either in their own, or the exhibitors' interests. If a small cut, which could hardly be vital to the story, would secure a "U" certificate it should be made.

He, personally, was anxious that the exhibitors should not seem to be challenging the general soundness of the censorship.

The VICE-CHAIRMAN (the Hon. William Westwood) said that the difference had been defined thus: "A 'U' film is one that passes the censors; an 'A' film, one that incenses the pastors."

But he agreed with Mr. Morrison that the best way to readjust the balance of "A's" and "U's" was to cut out the odd shots which the consors decided were unsuitable for children.

Kinema Ball

THE SECRETARY announced that the Northern Kinema Trades Ball would be held on January 11, 1946.

On Mr. GIBSON'S recommendation a small committee was appointed, Tom Massicks, live wire of this effort for some years, being, of course, included.

A Queer Request

MEMBERS were more than a little puzzled by a request from the local Employment Exchange manager for information about "the working structure of the Industry," plus "details of the key occupations." It was explained that the authorities desired the information to help them in advising demobilised men, and that details in reference to the Odeon, the Haymarket, and the two news theatres would meet their requirements.

It seemed innocent enough on the surface; but, suspicious by experience, members thought there was something a little queer about such a request being made locally. If it had to do with helping demobilised men into jobs, why wasn't it national? They decided to make it national by referring the matter to London.

Value of Film Copies

WHILE the meeting was in progress the secretary received a telephone call from an insurance company which had been invited to insure films in transit. And could Mr. Smith please tell them something about the value of film copies? Mr. SMITH invited the members to help.

"Average about £150 a programme," said the VICE-CHAIRMAN.

"Three-ha'pence a foot black-and white; 6d. a foot coloured," supplemented Mr. GIBSON.

"Two feature films, on footage, about £200," added TOM SCOTT.

"That'll be enough for him," said Mr. SMITH. And that was that.

NORTHERN

Serenade to a Lady

Ludwig Stoessel leads a chorus to serenade Marie Hasmon and John Shay in a scene from G.F.D.'s GIRL ON THE SPOT

Obituary

HE WAS POPULAR ON THE A.B.C. CIRCUIT

William Ogden

HIS many friends in Bristol will hear with regret of the death of William Ogden, manager of the Savoy, Luton, and formerly of Whiteladies, Bristol, which occurred on October 12.

Mr. Ogden had just returned from a holiday, part of which he spent at Bristol, visiting old friends in the city. On his return he went into hospital for a minor operation from which he was making good progress when he collapsed from a heart attack.

He was manager of Whiteladies for about two years, and it was only a few months ago that he was transferred to Luton, another A.B.C. house. Before coming to Bristol he was manager of the Forum, Bath.

The funeral took place in London, and amongst the floral tributes was a wreath from the King's and Whiteladies kinemas, Bristol.

Nottingham Manager

Vincent Norman, of 93, Leyton Crescent, Beeston, manager of the Majestic at Beeston and a former band leader, has passed away suddenly at the age of 43 years. At one period he was at the Greyfriars Hall, Nottingham, but had played in many parts of the country.

He leaves a widow and three children.

MANAGERS APPROVED AT HULL

Hull Watch Committee has approved the following managers:—R. Ralph as assistant manager, Monica Picture House; Wilfor J. Fishleigh as manager and S. F. MacDonald as assistant manager, Langham Theatre; and Douglas W. Rattee as manager of the Regal.

Walsall Watch Committee has transferred the subjoined licences: Odeon, Bloxwich, from W. Robertshaw to R. J. Feltom. Rosum, Ltd., more, from H. Gardner to F. R. Hart.

MANCHESTER WILL AID RIVALS' SHOWS

Lancs. Presents United S.O. Front: Rental Reduction Plea: A Revision Pending with N.A.T.K.E.

MANCHESTER exhibitors are being asked to lend a hand in connection with the Sunday opening poll to take place next Sunday at Stockport. On Sundays people leave Stockport to patronise Manchester cinemas. Sunday opening being an issue of equal concern to both places, Manchester exhibitors with theatres in the central area and on the line of route from Stockport are being approached to show slides appealing to Stockport people to exercise their votes.

There was a brief discussion on this, at the meeting of the committee of the Manchester and Salford branch. T. S. Dawson presided.

Sunday Trek from Southport

E. HAMSON reported on the Sunday opening position at Stockport where a town's meeting rejected a proposal that the town council should apply for powers to grant Sunday licences. A poll was now almost inevitable, and exhibitors were in hopes of achieving success. Stockport exhibitors were anxious to "get at" those patrons who came into Manchester for their entertainment. Although in a way Hamson was loath to ask, would the Manchester theatres which did get business from Stockport be prepared to show a slide asking people to exercise their vote in Stockport on October 27.

Manchester to Help

Some exhibitors whose theatres are on the line of route from Stockport said they were willing to do what was asked. Mr. Hamson said he was anxious to have the assent of the Manchester central kinemas. In Manchester Sunday opening was merely a wartime measure. Success in Stockport would help tremendously.

It was agreed that the secretary should convey the views of the meeting to the managers of the "down town" theatres and indicate the committee's opinion that support should be given to Stockport.

MR. HAMSON undertook to let the secretary of the Stockport Exhibitors' Association know what was proposed in order that slides might be prepared.

It was also announced that Stockport exhibitors would be holding a kinema ball in the Empress Ballroom on November 9.

Renters Should Reduce Rental on Poor Films

DISCUSSION took place on the subject of film hire, and arguments for adjustments on lines reasonable to exhibitors, were restated.

A. SNAPE said he had no objection to the renters obtaining a big percentage when a film had really proved its worth, but the figure should come down and establish a relation with earnings when they were poor. He had no objection to the principle of percentages.

W. MILLER and others spoke in favour of percentages starting at 25 per cent., with break figures for all films.

Terms of the Birmingham resolution on rentals were read.

The wisdom of the clause relating to co-operative bookings was questioned, it being pointed out that if a group of independent exhibitors operated collectively they put themselves into the advantageous position of a circuit. This would be displeasing to exhibitors who were outside the co-operative booking arrangement. On the other hand, it was doubted whether a sufficient degree of unanimity could be reached to render co-operative booking possible or successful.

A. SNAPE

The CHAIRMAN emphasised the importance of branches lining up their views on the subject of rentals. Birmingham had tabled a resolution and it ought to be supported. A resolution from unit branches had little chance of getting anywhere, but if it was backed by other branches fairly solidly, head office would be impressed.

Attention was directed to small exhibitors' terms, which, in present circumstances, were considered to be of little practical use.

On the proposition of H. NEWBOULD, seconded by R. W. Fox, it was decided to support the first five clauses of the Birmingham resolution. The view of the branch was that clause VI, relating to co-operative booking, required further consideration. This decision corresponds with that of the Northern branch.

The SECRETARY: I would like to have seen introduced a clause providing for a break figure, starting at 25 per cent.

N.A.T.K.E. Gives Six Months' Notice

F. DONOVAN, district secretary of the N.A.T.K.E., giving six months' notice for the revision of the existing agreement with the branch, to provide for the alteration of the rates of pay for Sunday work.

The terms of the application appeared to need clarification, but it is understood the Union is asking for eight hours' single time when four hours or less are worked per Sunday, "a double day's pay" for any time above four hours.

It was regarded as a coincidence that on the day this application was received, the Devon and Cornwall branch was asked to ratify an agreement on terms which were now being repudiated in Manchester.

The committee considered the grounds of the application should be stated more clearly and asked the secretary to prepare a résumé to put before members. They also asked the secretary to interview Mr. Donovan and to ask for specific instances to show the implications of the application.

It was pointed out it was not so long ago since the agreement had been revised. Since when the cost of living had not increased, whilst earnings in many industries had fallen.

The position will be reported to the quarterly general meeting.

News Kinema Leaves C.E.A. Membership

HEADQUARTERS advised that the Tatler, Manchester, had resigned membership "of their own accord."

CORRY W. FENNELL, managing director of the Tatler, wrote: "Our companies are no longer members of the C.E.A., and therefore, with great regret, I must resign from the Manchester, Salford and District Branch Executive Committee.

C. W. FENNELL

"The decision taken to resign from the C.E.A. was come to by the majority of the members of the News and Specialised Theatres Association, and our action is in accordance with this.

"I have greatly appreciated the privilege of being a member of your committee and have more than valued the personal association with my friends which this has afforded. Also, I should very much like to record here how I have valued the support and help which has been given me from time to time by the chairman, secretary and members of the committee.

"If at any time matters arise which are of common concern to all theatres, then, if we are asked, we should be glad to co-operate."

Mr. FENNELL supplemented this personal statement.

The CHAIRMAN said he was extremely sorry that this break had come about. He felt sure the 20 or 30 resignations would not pass through General Council without comment and that delegates would hear something of both sides of the case.

Mr. DAWSON hoped the difference would be eventually bridged, that the members of News and Specialised Theatres Association would rejoin and that Mr. Fennell would be back with them again. From the earliest days of the Manchester and Salford branch, Mr. Fennell had been most helpful, and he regretted they were to lose his services.

Mr. SNAPE: As treasurer of this impoverished branch, I view this matter with regret. He thought the News Theatres Association would be well advised to link up again with the C.E.A. as soon as possible, for there were many subjects which should engage the attention of all theatre owners.

Managers' Section

IT was reported that up to the present no request had been made to the secretary to call a meeting of managers.

One member of the committee made the suggestion it was the duty of the secretary to get the managers together and afford them the opportunity of inaugurating the section and appointing their chairman and convener. In the first place, the secretary might contact a few managers who might have some authority, as a preliminary to sending out a circular inviting the manager of each hall in membership to a meeting.

Mr. ROBINSON: As I view this, my duties are not of initiation. If a manager asks me to convene a meeting I shall do so, but the onus of making the first move does not lie with me.

Charity Contribution

SECRETARY T. E. ROBINSON reported that the Salford Corporation had contributed £150 to the C.T.B.F. from Sunday opening. The Salford charity contributions, he said, were in the region of £2,200 per annum.

MANCHESTER

New Novel Filmed by 20th-Fox

Cornel Wilde and Gene Tierney in a scene from 20th-Century Fox production of LEAVE HER TO HEAVEN

NEWSREEL THEATRE MEMBER RESIGNS: C.T.B.F. AIDED

Another Arsene Lupin Story

J. Carrol Naish in a scene from ENTER ARSENE LUPIN (G.F.D.), which was Trade shown yesterday (Wednesday)

The "KINE." With Rose-Coloured Glasses

AN IRISH SHOWMAN IS DOUBTFUL

THE correspondent who wrote the article "Ireland is really like a Wonder Land," appearing in your issue of September 13 must have very strong rose-coloured glasses; otherwise, perhaps you will inform me where all the milk and honey is in the country.

I have been endeavouring to secure a refrigerator for some years past but unfortunately being merely a manager I am unable to afford the necessary £80 or £90 for one. As a matter of fact I have not seen the said refrigerators, etc., in every retailers' window.

When you consider that pepper retails at 1s. 8d. an ounce and that foodstuffs in general are from two to four times the prewar price, I fail to see the "milk and honey" referred to except for those with large incomes. Don't misunderstand me, as I consider this country has been very fortunate in not being involved in the war and that the standard of living was remarkably high considering the holocaust of the last 6 years. At the same time I do not like to see the country misrepresented.

Most of those persons mentioned by your correspondent in his article are trade friends of mine and I concur with his remarks about them.

"A SOUTHERN EXHIBITOR."

Cork, Eire.

The "Kine." correspondent suggests that the writer of the above, who is a popular Cork exhibitor, should pay an early visit to Dublin and see for himself.—ED.

A PAGE OF LETTERS

16-mm. IS NO MENACE BUT A GREAT ASSET

—Says Sub-Standard Photographic Expert George H. Sewell

YOUR heading "Watch 16-mm." in the KINE. of October 4, and a paragraph calling for the placing of 16-mm. halls under kinema regulations, prompts me to write this letter.

In an association with 16-mm. lasting over 22 years I have seen the attitude of the professional 35-mm. user change from superiority and contempt to suspicion and fear. In the early days 16-mm. was just a silly little toy for amateurs, to-day it is regarded by some as a growing menace to existing trade interests. Neither attitude is correct.

Its Development

It has been left for others outside the ordinary kinematograph Industry to realise and develop the potentialities of 16-mm. silent and sound film, and the sooner everybody concerned realises that it is impossible to stop its growth and development the better.

16-mm. projection apparatus is small and efficient and so readily transportable that it can go into places and do things which are impossible to 35-mm. projection apparatus. All 16-mm. film is on safety (cellulose acetate) base, and can consequently be freely used where 35-mm. (cellulose nitrate) film cannot be used.

The projectors can be placed in an open hall, lecture room or class room without additional fire precautions, and the audience can sit around it. That arrangement has certain technical disadvantages, but it possesses the outstanding advantage that films can be brought to almost any kind of audience anywhere without difficulty. At the very worst, substandard projectors can even be worked from transportable car-type batteries.

Propaganda—Entertainment

As a consequence, 16-mm. film will be used for propaganda, for education and instruction and also for entertainment. But its most important use will be in the former classes.

Any introduction of restrictions prompted by the fear of commercial interests regarding the entertainment uses of 16 mm. would cause irreparable harm to the interests of the nation as a whole.

In other fields of entertainment we have seen the fear of radio in the early days of B.B.C., but experience has shown that radio has been of benefit to those who most feared it, namely, the gramophone industry.

The present-day interest in and use of 16-mm. is part of the whole business of the kinema. Let those in the 35-mm. world, therefore, not regard the 16-mm. workers and users in antagonistic fashion, but rather as workers in the same Industry, and let them approach such 16-mm. workers in amicable fashion, meeting them and working with them in a spirit of goodwill and co-operation rather than enmity.

If this course is adopted, mutual working arrangements and clarification of interests can be arrived as to the benefit of all parties concerned, but if antagonism is allowed to be the ruling factor a fight will result which will certainly injure both sides and which will eventually hit 35-mm. interests to a greater extent than they at present realise.

Work Together

Experience has shown in the past that if they will work together each form of entertainment is of benefit to every other form of entertainment. 16-mm., with its intimate contact and approach to the everyday lives of people, can establish kinema in their minds more firmly than it has ever been established before.

Although I am a worker in 16 mm. myself, I can speak freely on this matter without any question of bias, because the products of my work with the Colonial Film Unit are used almost entirely outside this country, and I look forward to the future happy union between the two sizes.

GEORGE H. SEWELL, A.R.P.S.

72, St. James's Avenue,
Hampton Hill, Middlesex.

HOW TO PROVIDE MORE U's

I am one of the exhibitors who is suffering most by the shortage of feature films with "U" certificates. It is imperative to my business that I can put over a show for the young people who make up a large percentage of my matinée houses.

Again, it is surprising the number of good-meaning parents who deliberately refuse to bring their children to see a film if they notice it is branded with the "A" certificate.

The recent discussion between the C.E.A. and the censor seems to elicit one major fact: that a number of films would be passed as "U" if only one or two minor cuts were made. These cuts would not affect the story matter at all.

I appeal to those responsible. Please make these cuts and provide the exhibitor with more "U's."

INDEPENDENT.

Newcastle.

At Birkenhead Watch Committee the chief constable submitted a request from the manager of the Gaumont to bring the circle of this kinema, except the two front rows, into use on Saturday mornings owing to the popularity of the Junior Club, and undertaking in the event of approval to provide the required number of attendants. The application was granted.

A Musical with Maureen

Maureen O'Hara in a scene from the 20th Century-Fox production of KITTEN ON THE KEYS

ST. DUNSTAN'S IS GRATEFUL

But it Has no 90-min. Film

UNDER the heading, "Press Criticisms mean little at Box Office," reference is made in your issue of October 4 to Leeds branch of the C.E.A. discussing the exhibition of a "90-minute film showing the work of St. Dunstan's."

There would seem to be some misapprehension in regard to the "90-minute film." St. Dunstan's has not attempted anything so ambitious as a film of this length, and any suggestion that St. Dunstan's seeks the exhibition of such a film, I feel may have unfavourable reactions among exhibitors who have in the past been extremely generous to any request for the display of a St. Dunstan's film.

Realising the value of screen time, St. Dunstan's request have been for the display of a short film of the maximum time length of four minutes. Indeed, the realisation of the importance of the time factor has, in fact, induced us to design editions which in instances where the four minutes are not available, take up no more than two minutes, and in some instances only one and a half minutes.

May I take this opportunity of expressing my very warm appreciation of the generosity of exhibitors in Leeds and in all parts of the country in acceding to our personal requests for the inclusion of a short St. Dunstan's film in their screening time. The collections made at the kinemas have produced quite substantial and welcome contributions to our funds. We are most grateful to them for their consideration.

ERNEST STANFORD,
Appeals Organiser, St. Dunstan's.

A UNIVERSAL PICTURE
CHARLES KORVIN
ELLA RAINES in
"ENTER ARSENE LUPIN"
with
J. CARROL NAISH
GALE SONDERGAARD
GEORGE DOLENZ
MILES MANDER
PROVINCIAL TRADE SHOWS
BIRMINGHAM: Scala. Thursday, 8th Nov. at 10-30
LIVERPOOL: Futurist. Thursday, 8th Nov. at 10-45
LEEDS: Tower. Thursday, 8th Nov. at 10-45
MANCHESTER: Theatre Royal. Friday, 9th Nov. at 10-45
SHEFFIELD: Cinema House. Friday, 9th Nov. at 10-45
NEWCASTLE: Essoldo. Friday, 9th Nov. at 10-30
CARDIFF: Park Hall. Tuesday, 13th Nov. at 10-45
UNIVERSAL PICTURES
A UNIVERSAL PICTURE
LON CHANEY in
STRANGE CONFESSION
AN INNER SANCTUM MYSTERY
with
BRENDA JOYCE · J. CARROL NAISH ·
MILBURN STONE · LLOYD BRIDGES
ADDISON RICHARDS
GFD
PROVINCIAL TRADE SHOWS
CARDIFF: Park Hall Tues., 30th Oct. at 10-45 a.m.
LEEDS: Tower. Tues., 30th Oct. at 10-45 a.m.
SHEFFIELD: Cinema House. Wed., 31st Oct. at 10-45 a.m.
GENERAL FILM DISTRIBUTORS LTD. 127-133 WARDOUR STREET, LONDON, W.1 Phone GER 7311

E—17-18—42a-42b

"16-mm. FILMS ARE BEING SHOWN IN SOME HOTELS"

Substandard Criticised: McCracken Discusses Ads. Costs: S.O. Poll

MUCH concern is felt by members of the South and East Lancashire branch at the preparations now being made by certain renters for the distribution of 16-mm. entertainment films. Screenings of substandard films were being made in hotels, halls and church buildings, it was stated at the branch committee meeting, held at Manchester on Friday. Coun. W. Woolstencroft, J.P., presided.

A. PEEL spoke of certain menacing conditions confronting the entertainment business. A revival of interest in television might be expected. As films were such an easy medium, he hoped the C.E.A. would take steps to prevent entertainment films, as shown in kinemas, being used for television.

Of more immediate concern was the position in sub-standard films. He believed it was more serious than it appeared on the surface.

One concern had a library of 4,000 reels of 9-mm. film, which was hired at the rate of 6s. per reel per night: certain hotels gave regular shows for guests every week-end, and in one town the police had a hall where films were shown every Tuesday night. In his own town, a church exhibited films every Sunday night, and another church put over a programme on Saturday nights.

None of these shows was licensed nor subject to public safety regulations.

One renting organisation which was preparing to export 16-mm. entertainment films to this country needed to be watched very carefully. For years he had observed the encroachments of the substandard film; it now appeared the trouble had come very near to all exhibitors.

The chairman said there was to be a joint meeting of the C.E.A. and K.R.S. to discuss the matter.

Barring Dispute

ARISING from the minutes of the previous meeting, W. W LLOYD referred to a barring difficulty.

A. PEEL moved and H. LYONS seconded that the parties concerned should be asked to meet, and if they could not reach an agreement, the dispute should be taken before the branch committee. Failing a settlement locally, the matter would have to be referred to London. Peel's proposal was agreed.

Mr. LLOYD asked if the branch secretary could attend the meeting of the three parties concerned, in the capacity of "umpire."

The SECRETARY said he was willing to attend, but merely as a listener.

Unenthusiastic Managers

CONCERNING the Managers' Section, the CHAIRMAN said that up to the present no approach had been made to the secretary to call a meeting of managers. There was nothing the branch could do in the matter.

The SECRETARY: If managers call for a meeting, I shall have to call one.

Managers' Section Membership

W. H. ELLWOOD asked what would be his position, as a member of the committee, if he did not wish to be a member of the section.

The CHAIRMAN: Membership of the section is not compulsory. If there is apathy amongst the managers we can't do anything.

The SECRETARY: We are not recruiting sergeants for the section.

Newsreel Shortage

J. MATHER recapitulated the discussion at General Council on the subject of the shortage of newsreels and the reasons why there should be a quick return to normal distribution. The present restriction in the issue of copies interfered with the exhibitor's freedom to book films where he liked. In other words, he had been deprived of the opportunity of barter.

Food Flash Criticism

W. HAYDN-ELLWOOD thought it curious that in spite of the shortage of newsreels the Ministry of Food was given to understand exhibitors were still prepared to show "Food Flashes."

The General Council should know there was an agitation in the branches to get back to normality, instead of operators having to wear out shoe-leather in passing newsreels from hall to hall. The G. C. should plainly indicate that exhibitors were not satisfied with conditions.

J. J. MCCRACKEN pointed out that Government Departments received their allocation of film stock before any quota was made to the kinematograph Industry. The present arrangements in regard to newsreels operated were intended to interfere as little as possible with the output of feature films.

Poster Restrictions

A. PEEL referred to an extensive poster display by a circus in North-east Lancashire, yet kinemas were subject to severe restrictions. Why the distinction?

J. MATHER remarked that probably the circus advertising matter was printed on old posters.

Press Ad. Costs

THE cost of Press advertising had gone up terrifically, declared J. J. MCCRACKEN. Not only was there a steep price increase, but there was a narrower column width. In many cases it would be found that the cost had increased by 100 per cent. on the basis of price per inch depth. At one time kinemas in Rochdale booked 12-inch spaces; now they had cut their announcements down to 2 inches.

"Observer" Article

A LEADING article in the *Rochdale Observer* under the head of "Belated Films" was referred to by J. J. MCCRACKEN, who read the terms of a letter which he had sent to the editor.

Reference had been made to admission prices—1s. 9d. and 2s. 3d. He had prepared a diagram which he thought might be used as advertisement in the Press to show to the public where the money they paid for admission went. The biggest slice went in Entertainments Tax. The public had little idea of the manner in which admission money was dispersed.

S.O. Problem

THE Stockport fight for Sunday opening was referred to by W. H. ELLWOOD. Nineteen halls were affected, and a poll would take place on October 27.

SOUTH & EAST LANCS

Betty at the "Stork" Club

Barry Fitzgerald, Don Defoe, Betty Hutton and Bill Goodwin in a scene from Paramount's STORK CLUB

CZECH STATE CONTROL CAUSES U.S. PRODUCT WITHDRAWAL

From Special "KINE" Correspondent

STATE distribution of films in Czecho-Slovakia has, it is asserted, led to the withdrawal of the only American film shown there, leaving the bulk of the films shown to the Russians. The American film in question was "It Started with Eve," and a copy of this was sent to Prague from France as "a gift to the liberated capital of Czecho-Slovakia" and shown in one of the big picture houses there with very great success.

Mysterious Disappearance

But after three weeks the film disappeared from the programme, and rumours set in that the communists and Moscow had intervened because the one American picture was too much of a competition to the Russian ones running at the same time in Prague and which nobody was very eager to see, that the Russian Ambassador himself had asked for the abolition of the American programme, and got what he wanted.

It was stated later that American producers, having learned of the decision to nationalise the whole Czecho-Slovak film Industry had themselves taken back the copy of the film in adherence to the principle of the distribution of American films in any country through their own agencies. In Czecho-Slovakia also the film distribution is managed by the State, and it is believed that the Americans want to have that matter settled first before their productions can be shown in Czecho-Slovakia. So far no agreement has been reached.

More Kinemas Open

Since October 5 400 more picture houses have reopened in Czecho-Slovakia, making the figure for the whole country nearly 900. An analysis of the programmes in the capital shows that since the liberation 12 feature films were running in Prague for 68 weeks. Of these films nine were Russian, and running for 52 weeks, two English running for 13 weeks, and one American for three weeks.

Complaints about the discrepancy of Russian, English and American films screened in and outside Prague continue. It is argued that, pending an agreement with the Americans, definitely more English films should be on the programmes.

Shortage of film stock is stated to be one of the reasons for the lack of British films.

Despite this the Czech Commissioner for Film Imports and Export produced a double negative of the first British film, "San Demetrio," and further copies on Czech material, in a wholehearted attempt to get the film screened in as many places as possible.

Russian Percentage Policy

Conditions of the Soviet State Film Production of renting films are: 70 per cent. of the receipts of the kinema, 30 per cent. to the renting firm and producer together. Because in the Czecho-Slovak case the renter and the State are one and the same thing and the contract with the U.S.S.R. stipulates for all profits to be shared on a 50 per cent. basis, fifteen per cent. out of every film will flow directly in the Czecho-Slovak State treasury, the Soviet film Industry being content with the further 10 per cent. in all.

Above and beyond this the U.S.S.R. has already delivered to Czecho-Slovakia 2,000,000 metres of material for copies of their films, and all chemicals to go with it. No wonder, then, that the Commissioner for Film Exports and Imports found this purely commercial offer favourable and signed the contract without delay.

BRAVO! PARAMOUNT!

"...'The Lost Weekend' is a noble and beautiful picture... it's not morbid, because it's inspired by gentleness and pity ...
again Bravo, Paramount"

says Helen Fletcher
SUNDAY GRAPHIC

Sensational praise for a truly sensation

This is a magnificent film—a whale of a film . . . Billy Wilder is a first-rate director.
Daily Mail

The film must certainly rank among the great ones of our time.
Evening Standard

Dynamically directed, it gives Mr. Milland his finest acting role yet . . . easily the film of the week.
Daily Herald

★ ★ ★ ★ ★ 5-star piece about a 5-day jag.
Daily Express

If you are an adult at all it is most decidedly your film, it is one you will remember for a long time.
News Chronicle

If you want truth . . . and a first-rate piece of cinema—this is your picture.
Daily Sketch

One of the most daring and unusual pictures.
News of the World

Paramount, sponsors of the film, are owed a bunch of orchids . . .
Sunday Times

Ray Milland's drunk is a per ance that places him o one in the front rank of scr en a
Sunday Ch

. . . a remarkable film achieve Superlative performance by Milland.
The

Ray Milland's finest piece of a to date.
Sunday E

Ray Milland, as the drunkard the finest dramatic opportuni his career, and takes it.
Reynolds

. . . a magnificent acting perf ance by Ray Milland.
Sunday Pi

It is a picture for all to see.

Billy Wilder's film essay in h over is a brilliant bit of screenc
Evening

A distinguished film.
The

Paramount Pictures

It's SMASH Bo

...al picture!

What Powerful, Desperate Passion Lured Him From the Arms of Two Lovely Women on That Lost Weekend?

The Lost Weekend

DIARY OF A DIPSOMANIAC

Starring

Ray Milland
Jane Wyman

with Phillip Terry · Howard da Silva
Doris Dowling · Frank Faylen

Directed by BILLY WILDER

Screen Play by Charles Brackett and Billy Wilder
From the Novel by Charles Jackson

...Box-Office from Paramount

Paramount Pictures

FOR SOUND REPRODUCTION

B
T-H

SOUND
AND PROJECTION
EQUIPMENT

BTH RUGBY

THE BRITISH THOMSON-HOUSTON COMPANY LIMITED, RUGBY, ENGLAND. A3550/2C

Distributed by :—SOUND EQUIPMENT LTD., 59, Shaftesbury Av., London, W.1.

Rank Tells G.-B. Shareholders that Technicians Have Raised Standard of British Films

SUBSTANTIAL INCREASE IN PROFITS

By the "KINE." City Editor

"THE fine achievements of film producers, directors, artistes and technicians," states J. Arthur Rank in his annual statement to Gaumont-British shareholders, "have notably raised the standard of British films in recent years.

"Their great work," he adds, "brings much nearer the firm establishment of an industry with highly important export possibilities."

Group profits in the current year to date have shown a substantial increase over the corresponding period last year.

The full report discloses that although the net profits given with the preliminary results and dividend increase were higher, the gross trading profit declined about 4 per cent. to £2,514,212 in the year to March 31 last.

The decline was mainly due to a resumption of enemy activity, causing a reduction in theatre takings, and also to an upward trend in operating costs and overhead expenses.

Subsidiary Companies

Income from subsidiary companies not consolidated is down from £124,420 to £76,097. On the previous occasion there were taxation benefits and, in point of fact, says Mr. Rank, the company concerned had a very successful year.

There is a considerable reduction in taxation. E.P.T. is down by £185,635 to £540,825. Although full agreement has not yet been arrived at with the Inland Revenue authorities, the reduction in E.P.T. is in part due to the favourable settlement of some of the outstanding points.

The sum of £65,453, as compared with £73,659, of profits attributable to the Corporation, has been retained with subsidiaries as a prudent measure in connection with the Corporation's commitment to annual payment of sinking funds. The net profit of the Corporation comes out at £257,946, an increase of £65,612.

As already announced, dividend is raised from 6 per cent. to 7½ per cent., and the carry forward from £116,923 to £126,999.

Debenture and loan indebtedness of the group shows a further reduction of £256,000. The net value of leasehold and freehold properties has been reduced by a further £360,000 by appropriations for depreciation and amortisation.

Mr. Rank states that of subsidiary undertakings not consolidated, British Acoustic Films and Cinema-Television have enjoyed a successful year.

The Corporation's studios were actively engaged throughout the year, and products released for exhibition since the last report have achieved outstanding success. Included are such box-office attractions as "Madonna of the Seven Moons," "Waterloo Road," "They Were Sisters" and "Love Story."

John Deverill, Miriam Pinchett and Philip King in a scene from Grand National's DUMB DORA DISCOVERS TOBACCO, a new featurette for British Quota

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	81/–	—
Assoc. Brit. Pic. Corp. 5/– Ord.	20/10½	+ –/3
,, 6% Pref.	28/7½	+ –/4½
,, 4½% Debs.	£106½	—
A.P.P.H. Ord.	28/3	+ 1/3
Brit. & Dom. Films (12/–)	21/7½	+ –/10½
Brit. Lion 7½% Pref. 10/–	12/9	+ –/9
Capital Prov. News 5/– ..	5/6	+ –/1½
Cine. Television "B" Ord.	4/4½	— –/1½
Dufay-Chromex 5/– Ord.	3/10½	—
Gaumont British Ord. 10/–	21/3XD	+ –/6
"A" Ord. (5/–) ..	10/6XD	+ –/3
,, 5½% 1st Pref. ..	24/1½	—
,, 4½% Debs.	£104	+ £1
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£106	—
Kinemas (5/–) Ord. ..	9/4½	+ –/6
Mde. Tussaud 1/– Def. ..	3/3	— –/1½
,, £1 Prefd. Ord. ..	24/3	— –/6
Moss Empires £1 Ord. ..	40/–	+ –/6
,, £1 Cum. Pref. ..	23/4½	—
Odeon 5/–Ord.	40/–	— –/9
,, 6% Pref.	26/9	+ –/3
,, 5% Debs.	£106	—
P.C.T. 10% Cum. Pref. ..	37/9	+ –/1½
,, 7½% "A" Pref. ..	31/–	+ –/6
,, 7½% "B" Pref. ..	30/7½XD	—
,, Const. 7% Pref. ..	29/9	+ –/4½
Scophony (5/–)	5/3	+ –/1½
Sound City (Films) 6% Pref.	15/3	—
Stoll Th. Corp.	18/3	+ –/3
Twentieth Cent. Ord. ..	4/–	+ –/1½
,, 6% Pref.	8/3	+ –/9
Union Cinemas 1st Pref.	22/3	—
,, 2nd Pref.	21/6	—

£1 shares unless otherwise stated.

FRESH BUYERS IN THE MARKET

By the "KINE." City Editor

THE announcement by J. Arthur Rank that G.-B. group profits during the current year are substantially higher brought in fresh buyers in the kinema share market. G.-B. 10s. and 5s. ordinary shares, despite the deduction of the increased 7½ per cent. dividend from the price, were 6d. and 3d. higher respectively. A.B.P.C. ordinary gained 3d. at 20s. 10½d., and the 6 per cent. pref. 4½d. at 28s. 7½d. Odeon fluctuated, and on balance were 9d. down at 40s., while the 6 per cent. pref. put on 3d. at 26s. 9d.

Outside the big groups, A.P.P.H. advanced 1s. 3d. to 28s. 3d., B. and D. 10½d. to 21s. 7½d., British Lion pref. 9d. to 12s. 9d., Kinemas 6d. to 9s. 4½d., Moss Empires 6d. to 40s., P.C.T. Construction 7 per cent. pref. 4½d. to 29s. 9d., and Twentieth Century pref. 9d. to 8s. 3d.

A slight reaction was seen in Madam Tassaud's issues, the deferred being 1½d. lower at 3s. 3d., and the preferred 6d. at 24s. 3d.

New Companies, Mortgages and Satisfactions

NEW PRIVATE COMPANIES

Everyman Theatre of Edinburgh.—Registered in Edinburgh on October 11 as a company limited by guarantee without share capital. To establish a theatre in Edinburgh.

McNally Enterprises.—Registered in Dublin, October 11. Capital, £5,000 in £1 shares. To acquire and deal in securities and investments of picture house, theatre, film producing companies. The first directors are not named.

MORTGAGES AND CHARGES

Premier Distributors (formerly Premier Distribution), London, W.1.—Debenture, charged on the company's interest in certain films entered into by the company with Bruton Film Productions, and any other film-producing company, including uncalled capital, dated September 10, 1945, to secure £10,000. Holders: British Linen Bank, Ltd.

S. G. Cinemas, Ltd., Leicester.—Mortgage on "Scala Theatre," Long Eaton, dated October 1, 1945, to Midland Bank, Ltd.

Minehead Entertainments, 6, Broad Street Place, E.C.2.—Mortgage on freehold land and premises at Minehead dated September 19, 1945, to secure £45,000 and further advances. Holders: Halifax Building Society.

Consett Cinemas, 45, Heaton Road, Newcastle-on-Tyne.—Mortgage on land and premises at Consett with plant and machinery, dated September 20, 1945, to Martins Bank, Ltd.

Basic Films, London, W.1.—Issue on September 1, 1945, of £525 debentures, part of a series already registered.

RECEIVERSHIPS

Whitehall Theatre, 20, Berkeley Street, W.1.—Harold M. Moore, of Thames House, Queen Street Place, E.C.4, ceased to act as receiver and/or manager on September 13, 1945.

Wellington (Stockport) Picture House, Ltd., 7, Brazennose Street, Manchester.—Jos. W. Shepherd, of 78, King Street, Manchester, ceased to act as receiver on October 3, 1945.

SATISFACTIONS

Coliseum Cinema (Southport), Ltd., Scala, Kingsway, Southport.—Satisfaction in full on September 26, 1945, of mortgage or charge and further charge dated November 10, 1931, and September 30, 1936, and registered November 11, 1931, and October 1, 1936, respectively.

Regent (South Shields), Ltd., 4, Palladium Buildings, Eastbourne Road, Middlesbrough.—Satisfaction in full on September 24, 1945, of mortgage debenture dated November 5, 1935, and registered November 14, 1935, securing £20,000.

C. & P. PAYS BEST DIVIDEND

BEST dividend to date is announced by Capital and Provincial News Theatres, which is paying 7½ per cent. for the year to June 30 last, compared with 5 per cent. for the previous year. Net profit comes out at £7,325 as compared with £3,954.

Capital and Provincial recently concluded a new agreement with S. Seeman as managing director. The company now owns a sizeable chain of news theatres, including Victoria Station News Theatre; Waterloo Station News Theatre; Eros News Theatre, Piccadilly Circus; Tatler News Theatre, Liverpool; Classic Cinema, Portsmouth; Vogue Cinema, Tooting; Classic Cinema, Southampton; Vogue Cinema, Mile End; Embassy Cinema, Notting Hill Gate; World's News Theatre, Paddington; Vogue Cinema, Stoke Newington; and Classic Cinemas at Baker Street, Dalston, and Hendon.

BILSTON HALL SOLD

An Explanation

Owing to a correspondent's error, the name of the kinema recently acquired by Magnet Entertainments, Ltd., was given as the Olympia Picture Palace, Darlaston, instead of the Alhambra, Bilston. Any inconvenience that may have been caused by the mistake to the parties concerned is regretted.

Strand Electric Profits

Strand Electric Holdings announces a net profit of £15,752 for the year ending last July, against £15,186 for the previous year. A dividend of 10 per cent. and bonus of 2½ per cent. have both been declared. The same distribution was made last year.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Abbott and Costello in Hollywood. (M-G-M)—American.	83 min. (U)	Bud Abbott, Lou Costello, Frances Rafferty.	... Spectacular Hollywood burlesque well stocked with clean, original and elaborate slapstick gags. Co-stars in good form and ending a big thrill.	Capital comedy booking for the populars and family.
Along Came Jones ... (RKO-Radio)—American.	90 min. (A)	Gary Cooper, ... Loretta Young, Wm. Demarest.	... Showmanlike and intelligent western comedy drama. Story good, dialogue clever, direction resourceful and humour keen.	Very good outdoors.
Boss of Boom Town ... (General F.D.-Universal)—American.	56 min. (U)	Rod Cameron, Tom Tyler, Vivian Austin.	... Clean, fast-moving period outdoor romantic comedy melodrama.	Reliable Western support.
Dangerous Partners ... (M-G-M)—American.	79 min. (A)	James Craig, ... Signe Hasso, Edmund Gwenn.	... Heavy, long-winded espionage melodrama. Roughstuff realistic, but story far-fetched and involved.	Fair average "programmer."
Her Lucky Night ... ... (General F.D.-Universal)—American.	63 min. (U)	The Andrews Sisters... Martha O'Driscoll, Noah Beery, Jr.	Happy-go-lucky romantic comedy musical. Story slight, but gags bright and the Andrews Sisters in good form.	Acceptable second for popular and family halls.
Isle of Destiny ... ... (Renown)—American.	66 min. (A)	William Gargan, Wallace Ford, June Lang.	... Adventure melodrama featuring a couple of U.S. Marines as rivals in love. Originally reviewed April 25, 1940.	Agreeable attraction for industrial and family halls.
Kiss and Tell ... ... (Columbia)—American.	90 min. (A)	Shirley Temple, Jerome Courtland, Walter Abel.	... Harem-scarem domestic comedy. Story daring yet disarming.	Capital light booking.
Kutuzov ... ... (Soviet Film Agency)—Russian.	97 min. (U)	A. Diky	Dramatically well presented historical subject—the defeat of Napoleon by Kutuzov in 1812. Slow but impressive.	Very good specialised hall booking.
***Latin Quarter** ... ... (Anglo-American)—British.	79 min. (A)	Derrick de Marney, Frederick Valk, Joan Greenwood.	... Macabre triangle melodrama with a colourful period French dressing. Treatment and acting erratic, but climax terrific.	Out-of-the-rut British title booking.
Lives of a Bengal Lancer, The (Paramount)—American.	109 min. (U)	Gary Cooper, ... Franchot Tone, C. Aubrey Smith.	... Colourful and thrilling drama. Grand story, brilliant characterisation and authentic settings.	Excellent general booking. Great for the family.
Midnight Manhunt ... (Paramount)—American.	64 min. (A)	William Gargan, Ann Savage, George Zucco.	... Breezy comedy crime melodrama turning on body snatching. Cast and staging adequate and footage handy.	Acceptable crime second for most halls.
***Seventh Veil, The** ... (General F.D.)—British.	94 min. (A)	Ann Todd, James Mason, Hugh McDermott.	... Beautifully acted and superbly directed, both musically and dramatically, psychological melodrama, compelling feminine appeal.	Outstanding British booking, particularly for good and high-class audiences.
Strange Confession ... (General F.D.-Universal)—American.	62 min. (A)	Lon Chaney, ... Brenda Joyce, J. Carrol Naish.	... Fruity blood and thunder example of the popular Inner Sanctum series. Feminine appeal obvious and climax sensational.	Reliable "thick-ear" for the populars.
Trigger Trail ... ... (G.F.D.-Universal)—American.	57 min. (U)	Rod Cameron, Vivian Austin, George Eldredge	... Hardy, wholesome vest-pocket period Western. Plot adequate, action crisp and climax exciting.	Safe outdoor second.
Vienna ... ... (Soviet Film Agency)—Russian.	32 min. (U)	——	Well constructed documentary showing the capture of Vienna by the Russian troops under Marshal Tolbokhin.	Good interest programme feature of historical value.

* A British Picture.

REVIEWS FOR SHOWMEN

Along Came Jones

RKO-Radio. American (A). Directed by Stuart Heisler. Featuring Gary Cooper, Loretta Young and William Demarest. 8,076 feet. Release not fixed.

HERE we have a Western comedy drama which has action, an appealing and quixotic romantic interest, realistic thrills and, above all, a keen, well-balanced sense of humour. Its hero is a gun-shy cowboy, admirably played by Gary Cooper, who is mistaken for a ruthless bandit; the error leads to many delightful and thrilling situations before it is finally corrected. The film leaves nothing out and moreover its entertaining and showmanlike qualities are backed by big star values. Very good outdoors.

Story.—Melody Jones, a humming, peace-loving cowboy, is a good horseman but the world's worst shot. One day he and his saddle pal, George Fury, drift into Payneville, a small town. The initials on Melody's saddle are identical with those of Monte Jarrad, a ruthless gunman, and all in the town, with the exception of Cherry De Longpre, Jarrad's pretty and spirited childhood friend, mistakes him for Jarrad. The error causes Melody to be shot at from all sides, but in the end he earns the respect of the community and the love of Cherry, who saves his life when he is drawn into a gun-fight with Monte. The fade-out witnesses his proposal to Cherry, whose prowess with the gun—and here is the germ of the film's satire—is as brilliant as his is bad.

Acting.—Gary Cooper, who is producer as well as star, gives himself a made-to-measure rôle as Melody. Loretta Young is engaging, spirited and good-looking as the Annie Oakley-like Cherry, and Dan Duryea is a real tough guy as killer Monte, while William Demarest, one of the best character comedians on the screen, enhances his reputation as George. No mistakes are made in the selection of the supporting cast.

Production.—The neatly constructed plot contains clever satire and exciting, exuberant roughstuff. The two extremes, aided by a quixotic romantic interest and decorated with picturesque scenery and well-timed spectacle are the substantial warp and woof of first-class outdoors. In spite of the film's "A" certificate, it is certain of family and industrial approbation. Nevertheless, it is a matter for regret that it was not photographed in Technicolor. Westerns, more than any other form of entertainment, are peculiarly suited to colour photography. Moreover, major studios usually see that they get it.

Points of Appeal.—Good story, intelligent and showmanlike treatment, clever dialogue, keen satirical touches, first-class characterisation, provocative title and Gary Cooper.

Continued on page 26

STUDIOS!

MITCHELL CAMERAS *and* EQUIPMENT

are in full production and prompt and early delivery can now be guaranteed

All enquiries U.K. Representative:

RANDAL TERRANEAU

71/77 WHITFIELD STREET, W.1

Museum 3636

REVIEWS—continued from page 24

Abbott and Costello in Hollywood

M-G-M. American (U). Directed by S. Sylvan Simon. Featuring Budd Abbott, Lou Costello and Frances Rafferty. 7,439 feet. Release December 24, 1945.

SPECTACULAR Hollywood burlesque, well stocked with clean, original and elaborate slapstick gags. It illustrates the many hectic things that happen when two crazy studio buddies, a barber and porter, start as booking agents; Bud Abbott and Lou Costello are at the top of their form and never let an occasion for laughter slip. The supporting players are less impressive, but fortunately they act merely as stooges. The technical presentation and final thrill are first class. Capital star comedy booking for the populars and the family.

Story.—Abercrombie, a porter, and Buzz Kurtis, a barber, are employed at the same Hollywood studio. They are impressed by the easy money made by Norman Royce, an agent, and decide to start in the same racket. Their first client is Jeff Barker, a budding crooner. Claire Warren, a pretty young actress, and Jeff fall in love at first sight and hope to team up. Buzz and Abercrombie persuade Dennis Kavanaugh, a big producer, to feature Jeff in his new picture, but Gregory Le Maise, a conceited star, becomes jealous and threatens to remove his name from Royce's books. Royce appeals to Kavanaugh and poor Jeff is given the brush-off. Buzz and Abercrombie refuse to take the rebuff lying down and frame Le Maise on a murder charge. Jeff gets his break, but Le Maise eventually sees through the plot and puts the wind up Abercrombie. The two scrap on a runaway roller-coaster, but, of course, Le Maise comes off second best.

Acting.—Bud Abbott and Lou Costello score easily and consistently, and, as usual, the latter does most of the hard work. Frances Rafferty is a pretty Claire, but Robert Stanton sadly lacks red corpuscles as crooner Jeff. The rest are of little consequence.

Production.—The best gags are a scene in a barber's shop showing Abercrombie taking lessons in shaving, a sequence in which he is mistaken for a studio dummy and roughly handled during the many re-takes of a tough saloon incident, a clever telephone gag and the breathless runaway roller-coaster climax. These and a number of equally effective if less ambitious incidental gags are sufficiently well timed and spaced to keep the laughter and fun at a high box-office level. It's the co-stars' best for some considerable time. Wisely released on Christmas Eve and blessed with a "U" certificate, it is a certain popular and family hall money spinner.

Points of Appeal.—Good basic and supplementary gags, slick and ambitious technical presentation, resourceful fooling of Abbott and Costello, "U" certificate, intriguing title and box-office star values.

Dangerous Partners

M-G-M. American (A). Directed by Edward L. Cahn. Featuring James Craig, Signe Hasso and Edmund Gwenn. 7,079 feet. Release not fixed.

HEAVY and long-winded mystery melodrama showing how an unscrupulous lawyer, suddenly fired by patriotism, and his glamorous partner in shady and hazardous transactions unmask a Nazi scheme to smuggle money for espionage activity into the U.S.A. It ropes in many characters, covers plenty of territory and contains one or two hefty thrills, but its development is too complex, and its design too extravagant for it to reach the top bracket. The masses demand deeds, not torrents of words. Fair average "programmer."

Story.—Carola and Clyde Ballister, suave crooks, are involved in a 'plane crash. They are unhurt and steal a wallet containing four wills, each leaving a million dollars to the same person, from a badly injured passenger. They plot to cash in, but before they get very far Clyde is bumped off. Jeff Caighn, a shyster lawyer, takes over from here and becomes Carola's new partner. At the same time, Albert Richard Kingby, a Nazi agent, appears on the scene. Jeff and Carola grab one million, but as soon as Jeff learns that the wills are part of a Nazi scheme to smuggle money into America to finance their underground organisation he goes all patriotic and with Carola proceeds to round up Kingby and his gang. Their big deed costs them a fortune, but they consider the price worth while.

Acting.—James Craig is not too happy as the reformed Jeff, but Signe Hasso succeeds in looking good as Carola. Edmund Gwenn, as Kingby, is the most impressive of the rather phoney rest.

Production.—The story has one or two tense moments, culminating with Carola literally taking it on the chin from Kingby's thugs rather than squawk, but otherwise it depends more on dialogue than action for its punch and drama. Both ethically and commercially, it's decidedly second rate. We'll leave it at that.

Points of Appeal.—Good title, popular star and fugitive thrills.

The Seventh Veil

General F.D. British (A). Directed by Compton Bennett. Featuring James Mason, Ann Todd and Hugh McDermott. 8,455 feet. Release not fixed.

BEAUTIFULLY acted, elegantly mounted and superbly directed psychological melodrama illustrating with artistry and fine perception the complicated yet intensely human case history of a brilliant but inhibited pianist. There are three strings to the bow of the sensitive heroine—a modern Svengali, a jovial Canadian jazz band leader, and a somewhat precious society portrait painter.

The methods by which her neurosis is diagnosed and overcome and her heart correctly directed is brilliantly expressed in flawlessly composed flashbacks. The theme is strongly underlined by fine music, faultlessly interpreted by Muir Mathieson and the London Symphony Orchestra. A real artistic achievement, it establishes a new and exacting yardstick for the measurement of future British box-office successes. Outstanding booking, one with a particular appeal to good- and high-class audiences.

Story.—Francesca Cunningham, a sensitive schoolgirl with a great talent for the piano, is caned on her hands by her teacher just before her first exam. She fails to pass and allows the fear of injury to her hands to develop into a deep and unhealthy inhibition. Left an orphan, she goes to live with Nicholas, a second cousin whose limp and lack of parental love and affection have caused him to become a brooding and forbidding figure. A teacher of music, he drives Francesca to concert hall fame. Her first beau is Peter Gay, a jazz band leader, but he marries and secures a divorce while Francesca is studying abroad. Francesca's second admirer is Maxwell Leyden, a fashionable portrait painter, but while he and Francesca are eloping his car crashes and Francesca's hands are badly burned. She believes that she will never play again and attempts suicide. She is saved from the river and placed in a nursing home, where Dr. Larsen, eminent psychiatrist, puts her under narco-hypnosis and discloses the root of her mental unrest. Nicholas, Peter and Maxwell are at her bedside when she comes out of her trance and the realisation that she loves Nicholas and he her, effects a complete cure.

Acting.—The characterisation of Ann Todd is a revelation. She acts with depth and charm and plays with complete conviction as Francesca. James Mason has less chance to win sympathy as Nicholas, but he, too, draws interesting character, while Hugh McDermott, Albert Lieven and Herbert Lom are very true to type as Peter, Maxwell and Larsen.

Production.—The picture pays a compliment to the audience's intelligence and imagination, but although there is much more in it than that which meets the ear and eye it is not difficult to follow. Nevertheless, its point is in doubt until the powerful and artistically framed ending; its ability to couple graceful and gripping drama with surprise is not the least of its many triumphs. The film also mirrors with accuracy and understanding the tormenting idiosyncracies of the artistic temperament.

The camerawork—the retrospective presentation is impeccable—and superb pianoforte and orchestral recitals play an equally important part with first-class acting in the artistic and dramatic success. An ideal woman's film!

Points of Appeal.—Sensitive, intriguing, human and exciting story, good acting, subtle and showmanlike direction, Ann Todd, good dialogue, first-class music, tantalising title and irresistible feminine angle.

Boss of Boom Town

General F.D. - Universal. American (U). Directed by Ray Taylor. Featuring Rod Cameron, Tom Tyler and Vivian Austin. 5,018 feet. Release not fixed.

FAST-MOVING period outdoor romantic comedy melodrama illustrating how the U.S. Cavalry "get the goods" on a ruthless and elusive hold-up gang. The many fights are vigorously staged, the light and vocal relief is effective and the scenery picturesque. Its robust and versatile surface action commends it to the masses and, more especially, juvenile audiences. Reliable Western second.

Story.—On the day before the discharge of Steve and Jim, Civil War Cavalry sergeants, a stagecoach containing wages for mine-workers, is robbed. When their unit is called out Jim re-enlists, but Steve hangs back. Mr. Cornwall, a Treasury investigator, contacts Steve and arranges for him to hold up another stagecoach. He does his job well and is mistaken for a bandit by Brett, secret leader of the hold-up gang. Ridgway, who runs the local saloon for Dale Starr, a pretty girl, is in league with Brett, but eventually Steve and Jim get together and, according to plan, put paid to the renegades.

Acting.—Rod Cameron and Tom Tyler fight hard as Steve and Jim, Vivian Austin is a pretty Dale, and Jack Ingram and Robert Barron are well cast as villains Brett and Ridgeway.

Production.—The tale opens with a fight between the friendly enemies, Steve and Jim, and ends with a hearty return contest, while the intervening action contains a conventional, but by no means sluggish amalgam of romance, song, comedy and roughstuff. The whole is clean and hearty "outdoors."

Points of Appeal.—Compact and crowded plot, enthusiastic teamwork, realistic scraps, clean comedy and rousing climax.

Latin Quarter

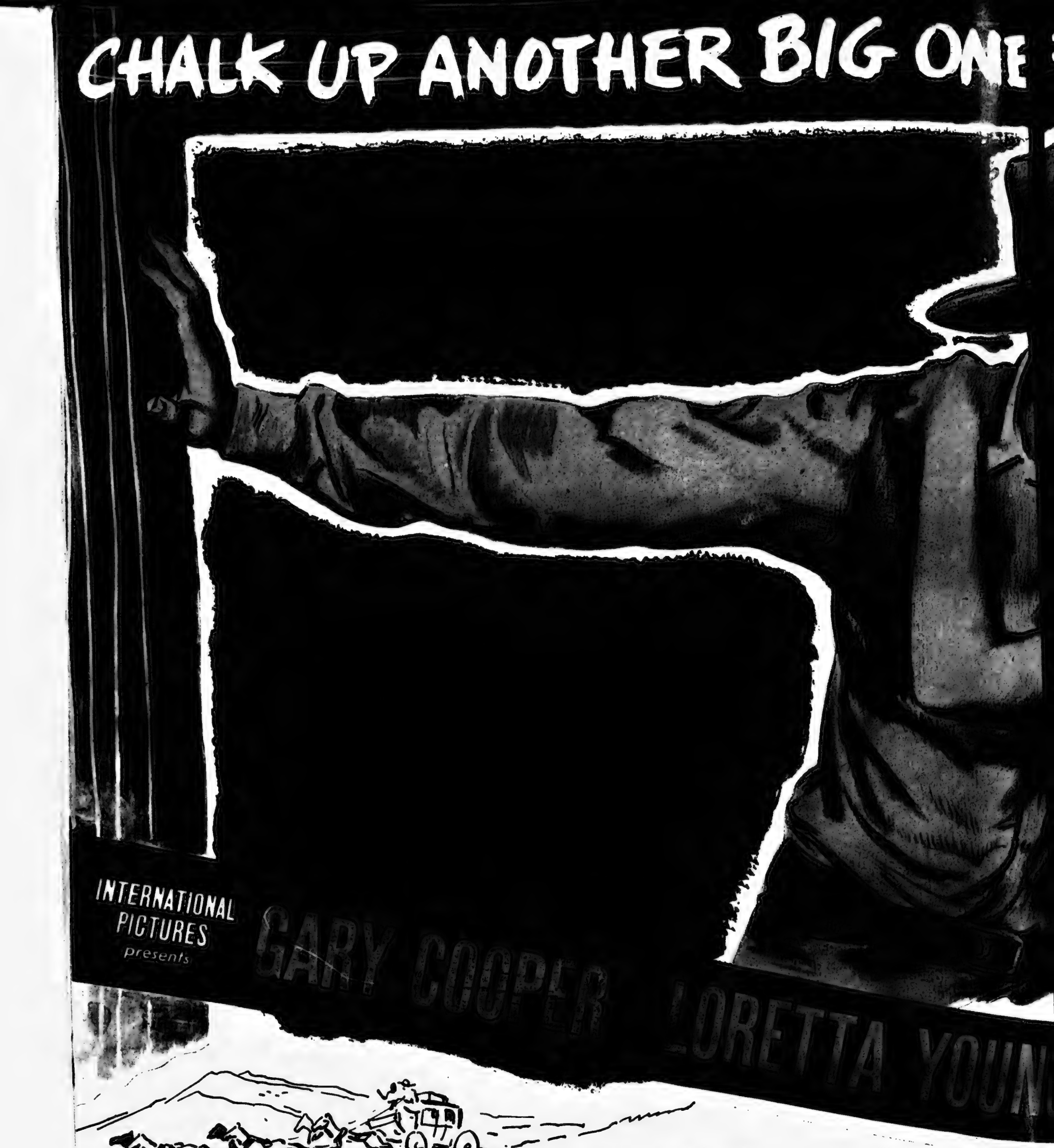
Anglo-American. British (A). Directed by Vernon Sewell. Featuring Derrick de Marney, Frederick Valk and Joan Greenwood. 7,200 feet. Release not fixed.

A MACABRE triangle melodrama of revenge which depicts the idyllic beginning and grisly climax of a tender yet illicit romance. Set in the Bohemian quarter of Paris in the gay nineties, it attempts to achieve a Trilby flavour, but its highspots frequently misfire and lose both power and point through uneven acting—the cast is ill-balanced—and cheap atmospheric padding. Nevertheless, the climax is terrific. The last two reels are supercharged with eerie action and all but redeem the whole. Out-of-the-rut British picture, with obvious title possibilities.

Story.—Charles Garrie, a young sculptor, falls in love with Christine, wife and model of Anton Minetti, a sinister fellow sculptor. Charles discovers that Anton is having an

Continued on page 31

Meet Gary Cooper
...Melody Jones
...Gentleman Unafraid



PROVINCIAL TRADE SHOWS

BIRMINGHAM	Futurist	Wed., Nov. 7	SHEFFIELD -	Cinema House	Fri., Nov. 2
NOTTINGHAM	Carlton	Fri., Nov. 9	LIVERPOOL -	Forum	Tues., Oct. 30
CARDIFF -	Empire	Tues., Oct. 30	MANCHESTER	Oxford St.	Tues., Oct. 30
GLASGOW -	La Scala	Tues., Oct. 30	NEWCASTLE -	Haymarket	Tues., Oct. 30
LEEDS -	Ritz	Tues., Oct. 30	ALL AT 10.30 A.M.		

FROM INTERNATIONAL!

IN NUNNALLY JOHNSON'S

"Along Came Jones"

WITH **WILLIAM DEMAREST · DAN DURYEA** FRANK SULLY

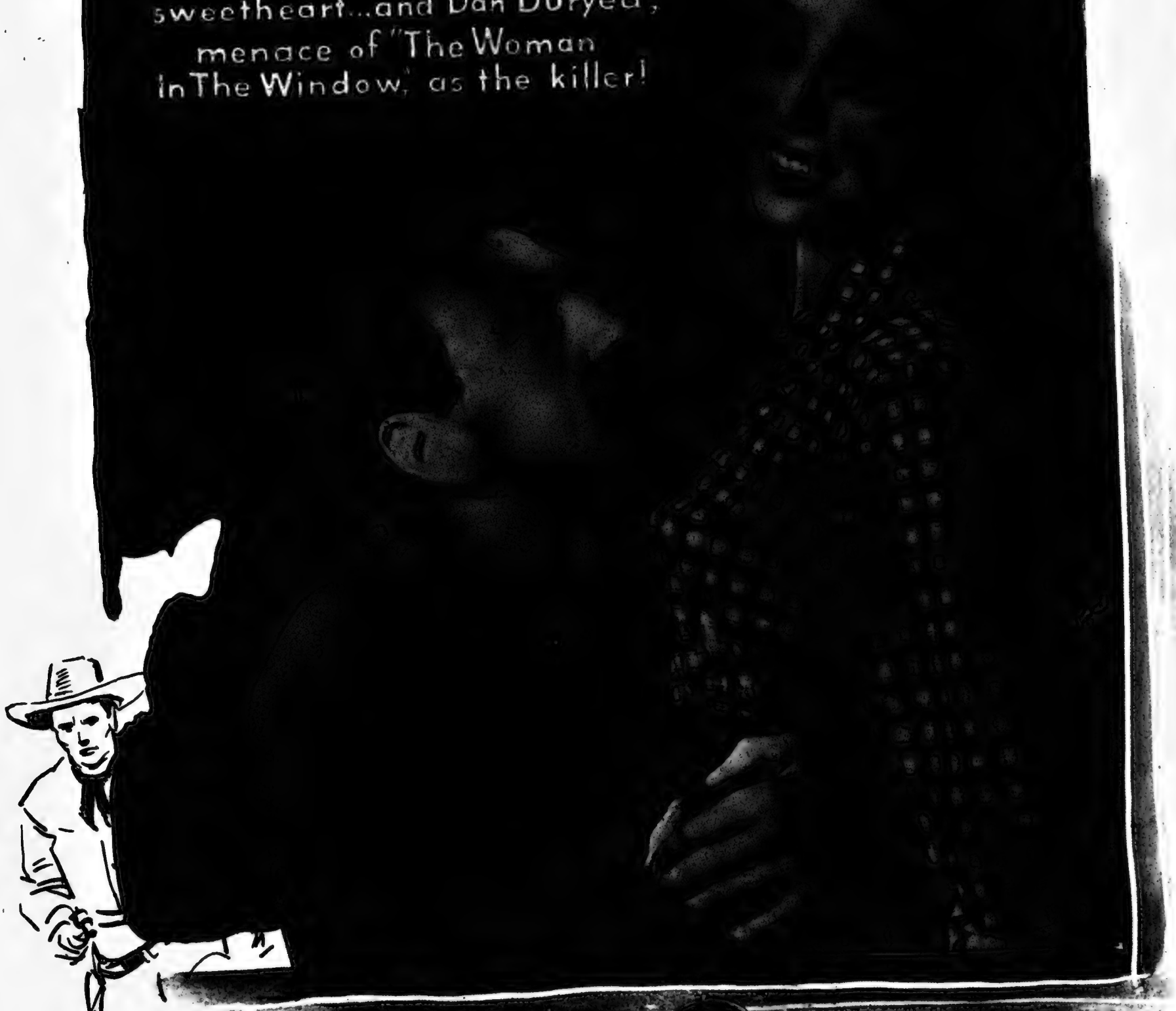
A CINEMA ARTISTS CORP. PRODUCTION

PRODUCED BY **GARY COOPER** • DIRECTED BY STUART HEISLER

SCREEN PLAY BY NUNNALLY JOHNSON

Gary Cooper's Grandest Action Romance!

Girl shy...Gun shy...Great guy!...
with Loretta as the outlaws
sweetheart...and Dan Duryea,
menace of "The Woman
In The Window," as the killer!



GOOD ENTERTAINMENT IS "INTERNATIONAL"

RELEASED by RKO RADIO PICTURES LTD

REVIEWS—continued from page 26

affair with a country girl and pleads with Christine to leave him. Meanwhile, Anton learns of the association of Charles and Christine, and shortly afterwards Christine mysteriously disappears. Later Anton, now a raving lunatic, is arrested for the murder of the country girl, but there is still no word of Christine. Charles, confident that Christine will one day return to him, takes over Anton's studio. He has a sympathetic girl friend in Lucille, another model, but the loss of Christine plays on his mind and he begins to hear and see things. Eventually Dr. Krasner, psychologist and criminologist, interests himself in Charles' health and affairs, and a seance solves the grisly mystery of Christine's disappearance. Her lifeless body is discovered encased in one of Anton's grotesque masterpieces.

Acting.—Derrick de Marney acts with sincerity, even if his scope is limited, as Charles, and Joan Greenwood is a charming and appealing Christine, but Beresford Egan grossly exaggerates as the demented Anton. His performance is more of a caricature. The best portrayals by far come from Frederick Valk as Dr. Krasner, Lily Kann as Charles' inquisitive and garrulous landlady, and Martin Miller, as an unpleasantly friendly mortuary attendant. They help considerably to level up the acting.

Production.—There is the material of first-rate psychological thriller in the story, told, by the way, in retrospect, but the intelligent exploitation of poignant and excitingly macabre theme is impeded by casting flaws and the clumsy pursuit of atmosphere. The kaleidoscopic flashes of life in Paris's Bohemia of the gay nineties cover the theatre, ballet school and scenes of wild studio revelry, but are largely phoney and fail to heighten its drama or strengthen its continuity. In spite of its promising opening, it is not until the closing reels that the play comes into its own.

Points of Appeal.—Meaty story, colourful if not convincing period atmosphere, gripping climax, quota ticket and box-office title.

Strange Confession

General F.D. - Universal. American (A). Directed by John Hoffman. Featuring Lon Chaney, Brenda Joyce and J. Carroll Naish. 5,580 *feet. Release not fixed.*

FRUITY blood and thunder drama, which is an exciting contribution to the well-established "Inner Sanctum" series. The story shows how a high-minded research chemist, after being roughly handled by a rapacious and utterly unscrupulous business man, takes his revenge. It has no time for subtlety, but its serial-like composition and presentation are no serious impediment to mass and industrial appeal. Reliable thick-ear for the populars.

Story.—Jeff Carter, an able research chemist employed by Roger Graham, head of a big patent medicine corporation, believes he has found a cure for influenza. He names it "Zymurgine," but forbids Graham to market it until his formula has been proved. He then goes to South America to make further experiments. While he is out of the way Graham not only puts the untried "Zymurgine" on the market, but also pursues Mary, Jeff's pretty wife. Mary is loyal to Jeff, but Tommy, their small son, catches influenza and is given the phoney "Zymurgine." He dies. Meanwhile, Jeff makes for home and, learning of Tommy's death, goes to Graham's flat and decapitates him.

Acting.—Lon Chaney gives a powerful and skilfully graduated performance as Jeff, Brenda Joyce is an appealing and loyal Mary, and J. Carroll Naish is in his element as the unscrupulous Graham.

Production.—The story, which, by the way, is told in retrospect, opens in New York on Christmas Eve and, after taking a trip to the tropics, returns to the metropolis for its sensational climax. Its well-varied backgrounds skilfully heighten the macabre theme, which, in turn, is neatly punctuated with tender domestic asides and small child sentiment. In all, good, robust Grand Guignol with an attractive proprietary label.

Points of Appeal.—Compact and exciting story, human and feminine angles, meaty and showmanlike climax, intriguing title, series values and popular cast.

Vienna

Soviet Film Agency. Russian (U). 3,200 *feet. Release not fixed.*

A VERY interesting documentary, apt to be a little repetitive at times, which shows Marshal Tolbukhen's plan for encircling the Austrian capital and finally capturing it.

The Russian advance was so swift that few of the magnificent buildings in the city were badly damaged. There are some vivid street fighting sequences, and the picture shows with what joy the Viennese received their liberators.

It ends with the formation of the Provisional Government and the gradual restoration of the city to a state bordering on the normal.

The running commentary is concise and the background music is appropriate.

Points of Appeal.—An historical document of general interest.

Trigger Trail

General F.D. - Universal. American (U). Directed by Lewis D. Collins. Featuring Rod Cameron, Vivian Austin and George Eldredge. 5,242 *feet. Release not fixed.*

VEST-POCKET period Western telling how a forthright young rancher puts paid to an attempt by unscrupulous city slickers to hi-jack land belonging to trusting homesteaders. Its muscular development is good and gives adequate punch to its transparent, time-honoured plot. Incidentally, the scenery is particularly impressive. Safe outdoor second.

Story.—Rance Hudson, ruthless agent for crooked Eastern financiers, comes west with the intention of grabbing land belonging to sturdy pioneers. He believes that he is legally, if not morally, in the right, but Clint Farrel, a young rancher fresh from Law school, thinks otherwise and decides to put up a fight. His neighbours join in and a ding-dong struggle finally ends with the eclipse of Rance and his mob.

Acting.—Rod Cameron makes a two-fisted Clint, George Eldredge is in his element as villain Rance, Vivian Austin takes good care of the shy feminine interest, and Fuzzy Knight earns a number of laughs in a characteristic comedy rôle.

Production.—The tale mixes comedy, song and roughstuff effectively. True, its death rate is pretty high, but happily the censor takes the broad view of its lusty homicide. We entirely agree with him. Refreshingly free from malice and innuendo, it is bound to delight and excite the industrial element and youngsters.

Points of Appeal.—Breezy action, wholesome and picturesque atmosphere and good title.

Midnight Manhunt

Paramount. American (A). Directed by William C. Thomas. Featuring William Gargan, Ann Savage and George Zucco. 5,716 *feet. Release not fixed.*

A BREEZY comedy crime melodrama dealing with a ding-dong battle over the body of a murdered man between the killer, eager to remove all evidence, and two reporters, a fellow and a girl who need the corpus delicti to confirm their homicide story. The action takes place during one night and the time limit compresses its conventional alternation of laughs and thrills into smooth and saleable compass. Title and star values neatly round off the accommodating and not unentertaining story. Acceptable second for most halls.

Story.—Jelke, a tough, unpleasant gentleman, mortally wounds Joe Wells, an ex-gangster, and robs him of valuable diamonds. A police officer finds Wells' body in an alley near a cheap waxworks museum, but while he is 'phoning headquarters the corpse mysteriously disappears. Sue Gallagher, a pretty and spirited reporter, later trips over the victim and promptly conceals the body. Pete Willis, a rival reporter, soon scents a story and subsequently he steals the corpse from Sue. Meanwhile, Jelke gets cracking, and so does Max Hurley, a police lieutenant. The scramble for the body pivots on the waxworks, but in the end Pete and Sue outwit Jelke and share the story. Wedding bells automatically follow.

Acting.—William Gargan and Ann Savage, as friendly rivals Pete and Sue, are an amusing team, and George Zucco makes an admirable menace as the sinister Jelke. Supporting players are adequate.

Production.—The story opens with the murder of Wells, and the flying start gives it substantial momentum. The laughs and thrills resulting from the body snatching pile up, while the romantic climax is a happy concession to the feminine fan. Its handy footage and good title also commend it as a second.

Points of Appeal.—Lively plot, well staged thrills, crisp comedy relief, obvious exploitation angles and useful running time.

Her Lucky Night

General F.D. - Universal. American (U). Directed by Edward Lilley. Featuring The Andrews Sisters, Martha O'Driscoll and Noah Beery, Jun. 5,637 *feet. Release not fixed.*

HAPPY-GO-LUCKY romantic comedy musicale showing how a lonely girl eventually finds her Prince Charming by following the directions of a fortune teller. The story itself is extravagant, but the incidental gags are bright, and The Andrews Sisters shine during the well-timed vocal intermissions. The staging is de luxe. Acceptable and agreeable "second" for popular and family halls.

Story.—Connie, attractive stenographer with a gramophone firm, badly wants a beau and desperation drives her to a fortune teller. She is told that she will meet her fate in a kinema and promptly buys two tickets. She then throws one out of the window in the hope that it will be picked up by a handsome young man. J. L. Wentworth, a wealthy old real estate dealer, secures the ticket and sits next to the disappointed Connie. They quickly get into an argument, but it ends in Connie taking a job with J. L., who is anxious to trace his only nephew, Larry. Eventually, Larry is located, but he finds it easier to impress Connie than J. L. However, Connie's friends, The Andrews Sisters, come to the lovers' aid and all ends well.

Acting.—Martha O'Driscoll is an attractive and versatile Connie, Noah Beery, junr., is just right as the gay and irresponsible Larry, and George Barbier, a grand old trouper, is worth his considerable weight in gold, as J. L.

Production.—The tale does not exhibit a great deal of wit, originality or intelligence, but, nevertheless, it makes an effective cue for laughable slapstick and tuneful song. The Andrews Sisters are in very good form, and are certain to please their legion of fans.

Points of Appeal.—Good slapstick gags, popular numbers, The Andrews Sisters, compact footage, agreeable cast and good title.

Kutuzov

Soviet Film Agency. Russian (U). Directed by M. Yegorov. Featuring A. Dikiy. 9,000 *feet. Release not fixed.*

RUSSIAN film producers can always be relied upon to make a very good job of an historical subject, and this picture showing the retreat of Napoleon from Moscow in 1812 is no exception to the rule.

A little slow and ponderous at times, it nevertheless bears the stamp of authenticity and sweeps majestically to the tragic rout of Napoleon's once-invincible army. Characterisation is sombre but convincing, and the film will undoubtedly appeal strongly to

Continued on page 32

REVIEWS —continued from page 31

specialised audiences. Sub-titling is generally efficient.

Story.—The Russians under a Scotsman, General Barclay, are retreating before Napoleon's "Grand Armee." He is superseded by the wishes of the people by Field-Marshal D. Kutuzov, who, to the astonishment of all continues the retreat after having fought the French to a standstill.

Gradually his plan becomes apparent—it is simply to deny Napoleon living resources and starve his army and harass it with guerillas. He orders the evacuation of Moscow and burns the sacred city down. He retreats again and Napoleon tries to make peace terms. Failing this, he retreats, followed by the Russians, and to all intents and purposes his army is annihilated by Russian assaults and the rigours of the winter.

Acting.—A. Diky is very good as the taciturn, sarcastic and far-seeing Kutuzov. N. Okhopkov is notable, too, as Barclay, who eventually tenders his resignation. S. Menzhinsky's Napoleon, while impressive, seems to lack life. Supporting cast is extremely well chosen.

Production.—The reconstruction of Kutuzov's plan of campaign is exceedingly interestingly developed, but the production as a whole suffers rather from a tendency to drag out individual sequences beyond their dramatic strength. This applies as well to the generally stylised performances of the actors. They sometimes become symbols rather than living characters. Battle sequences are extremely good and the retreat is shown with a wealth of detail and poignancy of effect.

Points of Appeal.—Brilliant picture of one of the world's major battles.

Kiss and Tell

Columbia. American (A). Directed by Richard Wallace. Featuring Shirley Temple, Jerome Courtland and Walter Abel. 8,100 feet. Release not fixed.

HAREM-SCAREM domestic comedy, freely adapted from the big American stage success. It depicts the many dizzy complications which arise when a precocious teenage allows herself to be labelled "fallen woman" rather than break her solemn vow to keep secret her soldier brother's runaway marriage to her best friend.

In spite of its challenge to convention and propriety, its fun is for the most part homely. In sparing blushes and registering a high complement of wholesome laughs—the charm and freshness of Shirley Temple are mainly responsible for its ability to get away with murder, or rather maternity—it acquires considerable box-office credentials. Capital light booking.

Story.—Corliss Archer, a saucy yet big-hearted highschool girl, and Mildred Pringle, her more staid eighteen-year-old friend, have a stall at a USO Red Cross Bazaar. At Corliss's suggestion they increase their sales by offering to kiss every male purchaser, but when their respective mothers learn of their escapade each blames the other's child, and a family feud starts. Lenny, Corliss's soldier brother, arrives home unexpectedly on seventy-two hours' leave, and he and Mildred, who are childhood sweethearts, secretly marry. Later, Mildred finds it necessary to visit the local obstetrician and Corliss accompanies her. Corliss is seen, the neighbours start to gossip, and Mrs. Pringle takes great pleasure in telling Mrs. Archer that Corliss has "gone wrong." Corliss has promised not to divulge Lenny and Mildred's marriage, and her name is associated with Dexter Franklin, a gawky school chum. This brings Mr. and Mrs. Franklin into the fray. Dexter, who has always loved Corliss, suffers his "shame" in silence, but finally the truth is told and the feud ends happily.

Acting.—Shirley Temple cleverly tempers her spirited performance with pathos as Corliss. She is ideal for the part. Jerome Courtland, too, is excellent as callow and loyal Dexter, and Walter Abel is at the top of his form as choleric Mr. Archer. The supporting cast is also hand-picked.

Production. — The play takes some little time to warm up, but the assiduous cultivation of atmosphere is fully justified by results. The shrewd and showmanlike interplay of lifelike small-town characters—the feud is marvellously stage-managed and so are Dexter's reactions—not only prevents the theme from being overtaken by ribaldry, but paves the way to a touching climax. Of the family, the film, on the whole, is a good laugh for all but very junior members of the family.

Points of Appeal.—Daring yet disarming plot, very good characterisation, excellent atmosphere, sly touches of pathos, obvious feminine angle, intriguing title and box office star and cast.

There is Still Need
to Save Waste Paper

REISSUES

The Lives of a Bengal Lancer

Paramount. American (U). Directed by Henry Hathaway. Featuring Gary Cooper, Franchot Tone, C. Aubrey Smith. 9,7[illegible] feet. Release not fixed.

THIS exciting drama of life and adventure with the famous Lancers on the North-West Frontier was first reviewed in the KINE. of February 7, 1935, when we described it as "a box-office certainty with a great story, brilliant treatment, outstanding acting by all-star cast, fine sentiment, touching drama, clever humour and superlative military spectacle." That opinion still applies and there is every reason why it should maintain its popularity upon reissue.

Cleverly adapted from the original story, it tells of the gallantry, self-sacrifice and comradeship displayed on the outposts of the Empire. The star portrayals are excellent and there is a gallery of fine character studies from a strong supporting cast.

Isle of Destiny

Renown. American (A). Directed by Elmer Clifton. Featuring William Gargan, Wallace Ford and June Lang. 6,000 feet. Release not fixed.

COMPARED with the war-time stories of the U.S. Marines, this five-year-old reissue (KINE. review April 25, 1940) of their adventures in the South Seas, will have a limited appeal to the present-day audience. Photography has also suffered with the years. It is a tale of the Flagg and Quirt type, of rivals for the love of a girl flyer and their almost lone efforts to capture a band of gun runners. Although cut by 1,470 ft. from the original, the plot is still rather drawn out. A shooting climax tends to atone for the weaknesses of the intermediate scenes.

William Gargan and Wallace Ford do well as the wise-cracking Marines, while June Lang plays the part of the aviatrix.

Fair reissue, mainly for industrial audiences.

Points of Appeal.—Popular title, good cast and some thrilling scenes.

J. J. McCracken Answers Rochdale "Belated Films" Charge

JOHN J. McCRACKEN, of Jacksons Amusements, and managing director of 20 kinemas in Lancashire, has replied to the editor of the *Rochdale Observer*. That newspaper published a leading article under the heading of "Belated Films."

THE "OBSERVER"

Said the "Rochdale Observer": "There are nine kinemas in Rochdale and at least three-quarters of the population are regular filmgoers, but the nine kinemas do very little to encourage the remainder to become patrons. . . .

"In the forty weeks which have elapsed since January 1, 45 re-issues have been shown in Rochdale's five main kinemas. . . .

"The second-rate films . . . arrive in Rochdale soon after they are released. . . ."

J. McCRACKEN

McCracken's reply:—

"I am well aware that newspapers are restricted by reason of a severe cut in their supplies of newsprint. The film Industry has had to contend with similar severe cuts in the supply of film stock. . . .

"There are fewer films made, partly because of man-power shortage. . . .

"I saw "Henry V" in London some months ago, when the ticket price was 11s. 6d. I wonder if your excitement mounts to this extent, since your remarks would imply that 2s. 3d. and 1s. 9d. is too much for Rochdalians' free choice of the offerings of nine kinemas. . . .

"You choose to ignore completely the operation of an important Act of Parliament which compels every British kinema to show a quota of British films. For many reasons kinemas are prevented from fulfilling their quota with new British films. . . .

"You appear to desire extended showings of the films in the kinema which first showed them, when such a procedure would only still further delay the showing of new films already booked and waiting to be shown."

MUSICAL CLASSICS FEATURED IN "SEVENTH VEIL"

WITH classical music enjoying its greatest boom for over half a century, "The Seventh Veil"—which introduces works by Chopin, Mozart, Grieg, Beethoven and Rachmaninoff—should be a popular hit with the kinema public.

According to a national press check-up, Sunday concerts are taking money to the tune of £1,000 an hour—with audiences paying anything from two to ten shillings to listen to Brahms, Mozart, Beethoven and Tschaikowsky.

In the Sydney Box-Ortus production, "Seventh Veil," the music includes Chopin's Prelude No. 7; Mozart's Sonata in C Major; Overture to "Merry Wives of Windsor"; Rachmaninoff's Piano Concerto in C Major and Beethoven's Pathetique Sonata.

Muir Mathieson appears conducting the London Symphony Orchestra. Musical score is by Ben Frankel.

James Mason and Ann Todd are the stars of the film, which was directed by Compton Bennett and produced by Sydney Box from a story by himself and Muriel Box.

"The Seventh Veil," which tells the story of a concert pianist's rise to fame, was shown to the Trade by G.F.D. at the Leicester Square Theatre last week and is currently in a pre-release season at the same house.

Release: Monday, November 12.

M.C. FOR GRANADA EMPLOYEE

Major "Vic" Chapman, Royal Artillery, formerly employed in the film booking department of Granada Theatres, has been awarded the M.C. for "leadership and complete disregard for danger" during the crossing of the Rhine last March.

Major Chapman was commanding a searchlight attachment providing "artificial moonlight" to help the infantry assault.

The War Office citation says: "He set a magnificent example to the men under his command."

Major Chapman is now in charge of the distribution of Allied films in the Hamburg and Schleswig Holstein areas.

St. Helens theatre, where the ceiling fell in last July, has reopened.

Kinematograph Studio

R.R.B.
The Studio Lighting Specialists
R. R. BEARD LTD.
10, Trafalgar Avenue, S.E.15.
'Grams: Biojector, Peck, London.
'Phone: Rodney 3136.

BRITISH STUDIOS FOR THE BRITISH?

Space Famine Problems—Independents Deserve Break

By P. L. MANNOCK

I SYMPATHISE with the dislocation caused by Hollywood studio strikes, and hope that it will be only temporary. I suppose the entire British Industry feels the same, being dependent on American supplies. It would be grave, indeed, if the full range of output, which supplies the British showman with 80 per cent. of his running time, were in any way jeopardised.

All the same, it seems a fitting moment to point out that grief, like charity, begins at home; and that for some six years the output of the British studio has been reduced by something like 70 per cent. Incidentally, in addition to this decimation, we ourselves have had a strike or two from time to time.

★

WHICH leads me to inquire whether it is not also an appropriate time to question the letting of our studio space to other than all-British production units? Far be it from me to adopt a grudging or even a tactless attitude on this matter. But the fact remains that dereq isitioning of space is proceeding extremely sluggishly, and that our producers' schedules of subjects for 1946 are almost as much a joke as those of 1945 have become.

Not for many months will we be able to instal, or even obtain, the studio equipment we need for even half our 1939 output. At the same time certain films are being put in hand to fulfil American renters' quota needs, and every now and again an American production executive arrives to examine the facilities for making films here.

★

NOW, the more films made in this country, the better. Economically, artistically and patriotically this holds good. But as American-distributed British films are not unnaturally made with an eye on American audiences, the old question crops up: how British are such pictures?

At the moment a musical picture, glorifying London for the edification of America is in progress. Granted that its cast is British; but the director brought a complete script and score from California. I have no doubt it will be entertaining and successful; and I am even willing to concede that we could not have made an all-British musical of the same standard. Yet I feel that it would be unfair if the making of rush pictures occupied any extended proportion of our restricted space than they do at the moment.

Perhaps I am exaggerating this possibility. I sincerely welcome American methods in our studios. We can learn much from them, and in practice they must advance the cause of our stars, locations and resources. All I am suggesting is that we cannot afford to-day to part, even temporarily, with any substantial proportion of the limited facilities for making all-British films; and that independent producers probably feel even more strongly about it.

In this connection I feel it very desirable to put into practice a logical "vetting" of British film ingredients for America. This does not mean making them less British in any way; still less does it mean "Americanising" them. It is mainly a matter of dialogue and of speech. Words unfamiliar to Americans can often be changed for theirs with advantage. Even more important is the modification of accent, and especially of dialect. American Service friends have discussed this with me many times

Capt. Connolly, R.C.N., and Capt. German were handed a cheque by L. H. Jackson, on behalf of Lady Yule, for the Canadian Benevolent Fund, advance proceeds from the forthcoming production of the R.C.N. show, MEET THE NAVY

BRITISH NATIONAL WILL FILM A NAVY SHOW

STARTING next week, when the first of some two hundred and fifty Canadian Navy men and women working on the British National screen version of "Meet the Navy" move in, National Studios at Elstree will become the good ship "Elstree."

The all-Navy show which has broken records in Canada, Europe and Britain and which played to capacity for a season at the London Hippodrome recently, has been chosen as a new musical subject by British National.

Naval Discipline

There will be a Captain in charge.

A ward room has been rigged up and there will be a canteen for the ratings.

Bidding for the film rights of "Meet the Navy" was fierce, and a Hollywood studio would have liked to make a version of the show; but British National secured the rights.

Executive producer Louis H. Jackson saw it on its opening night and has been negotiating ever since. These negotiations were brought to a conclusion when Louis Jackson, on behalf of Lady Yule, chairman of British National, handed over a cheque to Captain Barry German, Chief of Canadian Mission Overseas, at the studios last week.

British technicians will be employed on lighting, set building and camera work.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST · F · MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

TECHNICAL PAPER By "BILL" HARCOURT

Kodak's New Fine Grain Emulsion Has Many Advantages

GOOD RESULTS AT GAMMA 2.95

A HUNDRED and more advantages and not more than two disadvantages were claimed for Kodak's new Fine Grain Release Positive Emulsion in a lecture given recently by "Bill" Harcourt, of Denham Labs, before the British Kinematograph Society.

It had, he confessed, two disadvantages, (*a*) that it is five times slower than the ordinary release emulsion used in recent years, and (*b*) has a brown tone instead of the blue-black quality which is at present so admired. This latter point would, he thought, be overcome in time by the addition of some "dope" to put in developers.

Within the structure of a single layer of the 1302 was an emulsion of an extremely fine grain, having a different action to light transmission than the old emulsion: when bench-viewing the results should appear about two points darker than one would normally expect, because when the film is projected the light of the arc goes through it so much easier, and thus loses some of its overall density, being scattered less. This means development to a higher gamma.

A Decrease in Waste

Harcourt said that it would be found in use that the waste figures would drop quite considerably when the film could be used exclusively. He mentioned that when in Rochester he was shown a comparison film of 1301 and 1302 emulsion processed at five various gammas and light intensity adjusted to compensate for density variations: of these only one of the 1301 gammas was acceptable, the others were hopelessly bad, but of five tests carried out at the gammas of 1.5, 1.8, 2.0, 2.4 and 2.95, only one was no good, the lowest gamma of 1.5. All the rest were acceptable.

High Recording Values

The contrast variation was so imperceptible that it was quite impossible to say with honesty that any were N.G. All the tests were made with sound, and sound of the most critical nature—piano and violin—with variable area and variable density. The 1301 showed very bad distortion at the lower and higher gammas, but on the 1302 emulsion, it was not possible to notice any difference. There was no distortion and background noise and signal ratio were excellent.

Density Importance

So here was a material where to all intents and purposes density is the controlling factor and gamma is of minor importance. If density exposure is kept constant, gamma looks after itself, because Log E curves show that the density steps of an exposed 2B strip move up and down in almost constant differences; therefore the contrast varies appreciably little at the higher or lower gamma: only the overall density varies but consistently, within itself. In relation to the 1302 it has a grand slow sloping toe which is ideal for variable density sound.

U.S. Lab Practice

In American laboratories the 2B strip has been entirely replaced by print through gamma control, which gives the correct answer as to the stock's behaviour, as density is the controlling factor on the print itself. Various types of wedges have been made up, the densities of which are read and recorded, and the sensitometric control department endeavours to keep these as constant as possible. It is these print-through densities which should control incoming stock; for the stock does vary slightly in batches and printer light intensity has to be adjusted to compensate for speed variations.

It has been found in practice in America that developer speed can be nailed down to one constant time: no one can change the developing machine speeds except the superintendent who has the key. The slight gamma swing is ignored completely. What is taken note of is the density reaction of the stock when printed at a master light intensity through the standard negative density wedge, and it is this density step which determines the necessity for intensifying or reducing the printer light. There the change is made and nowhere else.

It is the practice in America to test each incoming batch, and having determined its speed—minus or plus—to the lab's own internal set standard, *labels are put on each can*, marking them "Plus or Minus 1 or 2" as the case may be. These particulars are noted when the stock comes into the printing rooms and the light changes adjusted accordingly.

"Broader" Grading

Mr. Harcourt said that when in America he was told by the Kodak technicians that we would find grading much "broader" with 1302 than with 1301, and this is a fact which has since been proved in use

Continued at foot of next column

Sir Bernard Montgomery has made a newsreel interview for Pathe Gazette. This photograph was taken in the Wardour Street studio—the first film studio Sir Bernard has visited

THEATRE SEQUENCES MADE AT DENHAM

AT Denham this week, where George King is making "Gaiety George" for Warner Bros. distribution, the theatre set which art director W. C. Andrews has been preparing during the past weeks has been in use.

The Princess Theatre is the home of many of the successes of George Howard (Richard Greene), the British showman of the 'Nineties.

Much of the story revolves round the productions of the musical comedies which made Howard's success, but director King has from the beginning made it clear that he is treating the film as a dramatic biography and not a musical extravaganza.

A full-scale theatrical production has been rehearsed in a London theatre before shooting in the studio. While Leontine Sagan has been producing the "show" on one floor, Freddie Carpenter has been rehearsing his ballet on the adjoining stage, and the whole production, which Eric L'Epine Smith has been supervising, has had final rehearsals at the Saville Theatre before going to Denham for this week's dress rehearsals.

Continued from column 3

here. Fewer light changes are needed: fineness of grading to one printer point just doesn't mean anything: hardly anything less than a two printer point change is discernible on the screen at the higher densities. It can frequently happen that one light will carry over for many cuts.

Sound quality is greatly improved by using the single layer fine-grain emulsion. Scatter light is cut down and better definition is obtained.

There is hardly any necessity to use the ultra violet light as source for printing of variable area tracks.

"KINE." CALL BOARD

Current Production Schedule

At Denham

I SEE A DARK STRANGER
(Individual)

Producer, Sidney Gilliat; director, Frank Launder; Wilkie Cooper, lighting; W. Allen, camera; F. G. Bangs, production manager; Norman Arnold, art direction (with David Rawnsley); Percy Hermes, assistant director; Connie Newton and Pat Arnold, continuity; Stuart Freeborn-Jack Smith, make-up; Cathleen Moore, wardrobe; E. Pizey, stills; stars, Deborah Kerr, Trevor Howard, Raymond Huntley and Harry Webster.

A MATTER OF LIFE AND DEATH
(The Archers)

Producers, Michael Powell and Emeric Pressburger; director, Michael Powell; assistant producer, George Busby; assistant director, Parry Jones, Jun.; camera lighting, Jack Cardiff; camera operator, Geoffrey Unsworth; camera technician, R. A. Crosby; camera assistant, D. Allcourt; sound, Allan North; chief electrician, — Wall; props., Jim Burgess; production designed by Alfred Junge; stars, Kim Hunter, Raymond Massey, David Niven, Roger Livesey and Marius Goring.

At Ealing

LOVERS' MEETING
(Ealing)

Unit in Germany shooting P.O.W. scenes. Producer, Michael Balcon; co-producer, Cavalcanti; associate producer, Michael Relph; director, Basil Dearden; military adviser, Major D. C. Adam; assistant directors, Billy Russel, Muriel Cole, John Meadows; continuity, Phyllis Crocker and Gwen Bartle; lighting camera, Douglas Slocombe; camera operator, Jack Parker; sound recording, Len Page; sound cameraman, James Yates; make-up, Ernie Taylor; make-up on location, Harry Frampton; film editor, Charles Hasse; stars, Michael Redgrave, Jack Warner, Basil Radford and Mervyn Johns.

At Elstree

LISBON STORY
(Br. National)

Producer, Louis Jackson; director, Paul Stein; and starring Patricia Burke, David Farrar, Walter Rilla, Laurence O'Madden, Noele Gordon, Paul Boniface, with Richard Tauber in a special starring rôle; production manager, Fred Swann; unit manager, Bob Asher; assistant director, Dennis Johnson; continuity, Joan Davis; art director, Holmes Paul; director of photography, Ernest Palmer; camera operator, Gerry Moss; sound recordist, Cecil Thornton; sound cameraman, N. Buckmore; boom operator, John Moyes; still photographer, Frank Buckingham; editor, Douglas Myers; and make-up, Henry Hayward. Started: September 19.

At Hammersmith

HONEYMOON HOTEL
(Butcher's)

Producers, F. W. Baker and John E. Blakeley; production manager, E. S. Laurie; photography, Geoffrey Faithfull; camera, A. Mason; assistant director, Don Weeks; comedy sequences, Arthur Mertz; cast, Norman Evans, Nat Jackley, Dan Young, Betty Jumel, Tony Dalton, Nicolette Roeg, Marianne Lincoln, Bunty Meadows and Michael Taylor.

At Marylebone

OTHELLO (Shakespeare)
(Halsted Productions)

Producer, Henry Halsted; director, David McKane; Stanley Clinton, camera; Reg Selley, assistant camera; Charles Hasher and R. Sarge, sound; Harry Davo, make-up; Doris Martin, continuity; Stella Smallwood, editor; and stars, Sebastian Cabot, John Slater and Lunne Shaw.

At Shepherd's Bush

CARAVAN
(Gainsborough)

Executive producer, Maurice Ostrer; producer, Harold Huth; director, Arthur Crabtree; production manager, Arthur Alcott; players, Stewart Granger, Anne Crawford, Jean Kent; script, Roland Pertwee; adapted from the novel by Lady Eleanor Smith.

At Sound City

LONDON TOWN
(Wesley Ruggles)

Producer-director, Wesley Ruggles; Phil Brandon, second associate producer; script from story by Wesley Ruggles, by Johnny Burke and Jimmy Van Heuson; sound recording, Leo Wilkins; George Pitcher, production manager; Ward Richards, art director; colour direction, Joan Bridge; Honoria Fleesch, costumes; lighting camera, Erwin (Canterbury Tale) Hillier; camera operator, Cecil Cooney; editor, S. Stoner; music collaborator, Miss V. Turner; first assistant director, Dickie Leamon; continuity, Mrs. Peggy Mills; make-up, Guy Pearce; cast, Syd Field, Petula Clarke, Tessie O'Shea, Claude Hulbert, Kay Kendall, Beryl Davis, Freddy Saunders, Greta Gynt, and W. G. Fay. Started September 9.

At Welwyn

QUIET WEEK-END
(Associated British)

Producer, Warwick Ward; director, Harold French; script, Victor Skutezsky, Stephen Black, T. J. Morrison, W. Ward; art director, Douglas Daniels; camera, Eric Cross; players, Derek Farr, Frank Collier, Marjorie Fielding, Barbara White, George Thorpe; play by Esther McCracken; started in July.

On Location

GREAT EXPECTATIONS
(Cineguild)

Producer, Ronald Neame; director, David Lean; associate producer, Anthony Havelock-Allan; assistant director, George Pollock; 2nd assistant, Philip Shipway; director of lighting, Robert Krasker; production manager, Norman Spencer; camera operator, Bob Huke; art director, Wilfred Shingleton; still photographer, Cyril Stanborough; costume supervisor, Margaret Furse; make-up, Ernie Gasser; buyer, Frank Hobbs; and continuity, Margaret Sibley.

THE YEARS BETWEEN
(Sidney Box)

Producer, Sydney Box; assistant producer, B. E. Taylor; director, Compton Bennett; production manager, Fraser Foulsham; casting director, Nora Roberts; still photographer, Frank Otley; first assistant director, W. Asher; director of photography, Reg Wyer; camera operator, B. Mason; recording supervisor, George Burgess; sound recordist, H. Pearson; sound camera operator, A. Kelly; art director, J. Carter; editor, G. Hales; continuity, M. Norton; make-up, Nell Taylor; and cast, Michael Redgrave, Valerie Hobson, Flora Robson and Felix Aylmer.

GORDON MAKES A PICTURE

Harry Gordon (camera) and John Hur (assistant camera) have been on location for Harry Gordon's production of A YANK SAYS GOODBYE. This is Gordon's third production and features Staff Sergeant Bill Swire and Pearl Cameron

HALSTED MAKES SHAKESPEARE'S "OTHELLO"

Marylebone is Back to Normal

HENRY HALSTED, the owner-producer of the Marylebone studios, has decided that there is great demand for Shakespeare if the films run for about fifty minutes instead of running into many hours. He is starting to make "Othello."

Director David McKane has written an adaptation starting with the dramatic scenes in the Castle of Cyprus where Iago (Sebastian Cabot) poisons the mind of Othello (John Slater) against the virtue of his wife Desdemona (Lunne Shaw).

Subsidiary plots have been eliminated, a complete story being evolved round the treatment of the blood-stained handkerchief episode.

This, says Halsted, is a sincere attempt to film Shakespeare as the masses will like it.

ESCALATOR TAKES CREW ABOVE

An escalator has been put up for the new Powell-Pressburger film, "A Matter of Life and Death," now being made at Denham. This features in scenes for the film which show the approach to another world seen through the imagination of a young pilot who believes he is dying.

The escalator was constructed by Rownson, Drew and Clydesdale after consultations with the L.P.T.B. It is operated by a two-gear twelve horse-power engine which is controlled by one electrician, and speed is variable from 30 to 60 feet per minute.

It carries the camera crew and equipment as well as the artists; a special bridge is built over the stairs to hold the camera.

Archery Lessons for Dickens Films

FOR the rôle of Estella in "Great Expectations," Valerie Hobson has been taking archery lessons from D. Wilson MacArthur, of the Royal Toxopholite Society.

David Lean directed archery sequences last week in the grounds of Shoppenhanger Manor, Tudor house near Maidenhead. Permission for Cineguild to use this location was given by its owner, Thornton Smith. The site of the Manor dates back to 1068.

In the days of Dickens' "Great Expectations" archery was a fashionable pastime. Research into the correct archery tackle for the period was undertaken by D. Wilson MacArthur, who collected a number of old yew bows, strings, quivers, bracers and tabs.

Later in the week the unit returned to Rochester to continue shooting on the Medway.

HOME SCENES AT EALING

Shooting during the week on "Lovers' Meeting" at Ealing was in the home of Private Horsfall (Jack Warner) and his wife (Gladys Henson). Horsfall, a veteran of the 1914-1918 war, has been caught up in the present world conflict. Their neighbours, Dai Evans (Mervyn Johns) and his wife Glynis (Rachel Thomas), have come for a farewell celebration.

A further scene showed the maternity ward of a London hospital where Mrs. Evans gives birth to a daughter. The child lives but Mrs. Evans does not survive.

When "I Live in Grosvenor Square" was shown at the Royal, Preston, Pathe Pictures offered a £5 Saving Certificate as a wedding gift to the first member of U.S.A. Forces and his British bride married locally that week.

There are NO DIVIDED OPINIONS OVER - "OVER 21"!

"THE DAILY FILM RENTER."
"Excellent casting and slick direction make a sparkling comedy that cannot fail to register with UNDER and OVER 21's alike."

"KINEMATOGRAPH WEEKLY."
"Captivating popular entertainment."
"A first-class woman's film."
CAPITAL GENERAL BOOKING."

"THE CINEMA."
"Charming three star portrayal."
"Attractive light entertainment for ALL HALLS."

"IMPARTIAL FILM REPORT."
"Acting is first-rate and the picture makes pleasant and bright entertainment."

"FAULKNER'S REPORT."
...f the stars is excellent...the whole presents

Irene
DUNNE

Alexander
KNOX

Charles
COBURN

"EVENING STANDARD."
"You are guaranteed 105 minutes of excellent
funny situations and witty dialogue."

"SUNDAY PICTORIAL."
"A yell of laughter that's almost continuous . . ."

"THE PEOPLE."
"A light comedy full of laughter—
GRAND ENTERTAINMENT."

"SUNDAY EMPIRE NEWS."
"Capital entertainment."

"B.B.C. FILM CRITIC."
"It's one of those films that don't just promise to make
you laugh, IT MAKES YOU LAUGH."

"DAILY SKETCH."
"Lively and amusing—Irene Dunne at her sparkling best."

"DAILY EXPRESS."
Worth 105 minutes of anybody's time."

"THE EVENING NEWS."
"Irene Dunne—
Makes it fun."

"NEWS CHRONICLE."
". . . Perfect fun . . ."

It's Great!

. . . behind the GB-Kalee organisation is a range of specialist manufacturing concerns

producing everything your Cinema needs.
PROJECTION and SOUND EQUIPMENT : ARC LAMPS :

GB-KALEE

COLOUR-CORRECTED BLOOMED LENSES : SCREENS :
SEATING : CARPETS : STAGE DRAPERIES : DECORATIONS

LIGHTING : with a SERVICE second-to-none in the industry.
That is why we ask you to "KEEP GB-KALEE IN MIND."

GB-KALEE LTD *The largest manufacturers and distributors of Cinema equipment in the British Empire.*
60-66, WARDOUR ST., LONDON, W.1. Gerrard 5137/8/9. FACTORIES : LONDON, LEEDS, HIGH WYCOMBE, GLOUCESTER.
Pitchford 2769.

GENE TIERNEY'S NEXT FILM

Gene Tierney and Vincent Price in a scene from DRAGONWYCK (20th-Fox)

Damaged Films in Eire

RENTERS TO BE PRESSED FOR REMEDY

THE damaged condition of films which exhibitors complain they have had to contend with during the past two years or so, came up for discussion at the monthly meeting of the Theatre and Cinema Association, Ireland, on Wednesday, October 10, with the president, Maurice Baum, in the chair.

Mr. Baum, in a statement to the KINE. correspondent after the meeting, said they were receiving a lot of films in a damaged and very poor condition, and the Association for some time had been pressing renters to try and remedy a problem which was becoming very serious.

The Association is to approach renters with a view to bringing about an improvement.

Technical Training

A comprehensive report by the Apprentice Operatives' Committee dealing with the training of youths in the technical schools was submitted to the Metropolitan branch of the Association before the meeting of the General Council.

The work done during the past season was reviewed, and further plans were made for future operations and examinations.

Bulletin Approved

The Association decided to issue a monthly bulletin, or trade paper, which will be the official organ of the Association.

Presidential Honour

Prior to the meeting of the General Council Maurice Baum was presented with the first chain of office by Maurice Elliman, described as "the father of the kinema industry in Ireland."

An innovation was the holding of the first of the series of the quarterly luncheons, which took place at the Metropole.

Three Sunday Opening Problems

Stockport to Poll: Patrons Cheer for Continued S.O.

STOCKPORT goes to the polls on Saturday, October 27, to decide whether kinemas shall be allowed to open on Sundays.

The complete General Election machinery will again be set up at an estimated cost of £1,000.

At the service on Sunday evening the Rev. Charles Haig, Minister of Heaton Moor Congregational Church, recently preached on the subject of Sunday entertainment. After the service he conducted a discussion in the adjoining school room, where he declared that he was not opposed to the opening of kinemas on Sunday.

Mr. Haig told the KINE. that there should be the following three provisos :—

(a) That kinemas should not open before 6 p.m.

(b) That there should be a guaranteed holiday for all Sunday kinema workers.

(c) That suitable subjects should be screened and vetted by a committee which should include a cleric and educational body.

Mr. Haig, addressing a public meeting the following day, called by the Mayor of Stockport (Coun. W. J. Davies) to observe public reaction to Sunday opening said :

"As far as Christian people are concerned, they need not use the kinema on that day. But I cannot see why they should deny something like 80 to 90 per cent. of the people in this town the right to have the amusement they desire. You won't get them to go to church by denying them Sunday entertainment."

The exhibitors are confident that the voting will establish Sunday openings in Stockport at last. Manager A. MacParker, of the Carlton, the town's largest kinema, said : "We shall be successful this time. The younger people will undoubtedly influence their parents."

L. Lewis, Area Supervisor for A.B.C. and seasoned S.O. fighter in the North, is equally confident. He told the KINE. "We exhibitors will not canvass, but will conduct our campaign through the local Press and in our kinemas."

PATRONS CHEER FOR SUNDAY FILMS

An audience of 1,500 people, mainly civilians, in the Exchange kinema, Northampton, last Sunday cheered manager Michael Crowley, when he called for the continuation of Sunday kinemas.

In a speech from the stage, Mr. Crowley revealed that the theatre's S.O. licence — in operation for nearly five years—expires on Sunday, December 30.

"As you know, we were permitted to hold shows on Sundays primarily for the benefit of the Forces," he told the audience. "It is calculated that by the end of the year there will be a minimum of the Forces attending Sunday performances.

"Exhibitors of Northampton have a very good reason to know that certain councillors will oppose Sunday kinemas after that date."

"Light Entertainment" for Halesowen Youth

Sunday kinema opening is not in operation in Halesowen, Worcestershire, but the magistrates have just granted the local Youth Committee permission to give light entertainment, such as "community singing, instructional films, etc.," in the Borough Hall from 7.45 to 10 p.m. on Sunday evenings up to April next.

In granting the application J. Howard (Chairman) said the Justices were satisfied that the application was solely for the benefit of youth and not in any sense a money-making concern.

MORE FILMS—AND S. RHODESIA WILL INCREASE BRITISH QUOTA

Provided that J. Arthur Rank as chairman of the B.F.P.A., can guarantee an adequate supply of British films, the Minister for Internal Affairs of Southern Rhodesia will increase the British film quota to 90 per cent.

This statement was made to the KINE. by Donald Carter, who was sent by Mr. Rank to S. Africa at the request of the Southern Rhodesian Government to advise on the setting up of a Government film unit.

Mr. Carter's conclusion was that British films are greatly appreciated, and it is hoped that many more will be available. Everyone expressed a desire to trade in 16 mm. and 35 mm. equipment with this country rather than elsewhere.

In Rhodesia he found the ambition of the authorities was the equipping of every school with its own film projector and library. Mr. Carter also gathered much valuable information on the type of films necessary for the education of the natives; especially helpful were criticisms of past efforts in that line, with explanations as to why a normal film technique is confusing to the native mind, and suggestions as to how this can be avoided.

During his 2,000-mile trip Mr. Carter visited the Union of S. Africa where he discovered a great demand for British equipment.

Odeon's £25,886 for the Blind

The sum of £25,886 was raised for the National Institute for the Blind through collections on the Odeon theatres and collections have now been completed and a cheque for the amount has been sent to the Institute.

LATEST UNIVERSAL WESTERN

Rod Cameron is the star of a new western, BOSS OF BOOMTOWN (G.F.D.)

HALF PRICES: "RULE MUST BE SET"

A Bristol father writes to a local paper complaining that when he took his wife and three children to a local kinema he was only allowed to have half-price tickets for two of his children. He comments : "Another example that having more than two children is a drawback."

The question of half-price admissions is being discussed at this week's Bristol C.E.A. meeting with a view to laying down a definite rule on the matter.

Showmanship !

Manager J. S. Sackier, of the Odeon, Brighton, may have two scared patrons on his hands this week.

He is showing "The Brighton Strangler" and has invited the Mayor (Coun. A. V. Nicholls) and the local Chief of Police (Capt. W. J. Hutchinson), whose counterparts in the film are murdered by a deranged actor—to come along and see the show !

Alleged Theft of Cigarettes

Wallasey magistrates have committed for trial, at the Liverpool County Quarter Sessions, Ronald Richardson, aged 20, projectionist, of West Kirby, on a charge of breaking into the office at the Capitol, Liscard Village, and stealing 300 cigarettes, valued £1 15s.

Herbert Griffiths, the manager, stated that a panel in the door of a locked cupboard in his office was removed and the cigarettes taken. Richardson had been employed at the kinema since August 27.

Richardson made a voluntary statement with regard to what he said he had done at the kinema on other occasions.

Richardson was allowed bail.

THE ANGEL HAS A GUN UNDER HIS WING!

Hoagy (To Have and Have Not) sings and plays "Memphis in June"

GEORGE
RAFT · CLAIRE TREVOR · SIGNE HASSO

ANGEL

LOWELL
GILMORE • HOAGY CARMICHAEL • MARGARET WYCHERLY

Produced by WILLIAM L. PEREIRA • *Directed by* EDWIN L. MARIN

Screen Play by STEVE FISHER

TRADE SHOW
Studio One
Thursday Oct. 25
at 10.30 a.m.

RKO RADIO PICTURES

"KINE." CORRESPONDENT PHILIP de SCHAAP CABLES:

U.S. Companies Quit Dutch Film Federation Following Currency Restrictions

THE decision of the Dutch Government to limit the export of currency has been followed by the resignation from the Nederlandsche Bioscoop Bond (Dutch Motion Picture Federation) of M-G-M, 20th-Fox, Warner Bros. and Paramount.

Negotiations between the Government, the Bioscoop Bond and American officials for a relaxation of the restrictions have fallen down.

The U.S. companies were asking for facilities for increased imports and higher rentals of their product.

Now that they have temporarily withdrawn from the market their future policy is unknown, although Dutch officials profess optimism that a middle way out of the situation will be found.

Apart from the restriction of imports, the main point of difference is the fixing by the Dutch Government of ceiling rentals.

In future rentals must not exceed 32½ per cent. of net receipts with a minimum of 17½ per cent. Flat rate rentals are forbidden. In addition a maximum of six pictures per contract is made obligatory.

It is not expected that the Americans will take immediate steps to re-enter the market because there are already at least 300 pictures, dating from 1936, which is more than enough films available for the current requirements of the 400 Dutch kinemas. In that connection it must be remembered that Dutch features are forbidden in Holland.

At present, SHAEF is still releasing about 50 subjects, but will cease activity on November 2. Its American pictures will be taken over by the representatives of the U.S. companies concerned, and the remainder—British—will be handled by the newly founded Eagle-Lion Film-Maatschappij, manager of which is Job Weening.

This company, under direct control of Arthur Rank, will release at least 20 Rank productions in Holland. Eagle-Lion will also release a foreign newsreel.

If the Bioscoop Bond will accept the membership of this new company—which is not yet certain, though it is rather probable—this means that a new supply of foreign, new and good product will be added to the existing stock, which makes the position of the American distributors weaker.

Dutch Distributors

The existing most important distributors in Holland are:—

Lumina (French and some old British product).

Spain:—

Filmtrust (French pictures of rather old origin and four Dutch pictures).

Holland:—

Filmex, with French, British and Dutch pictures and importers of Russian films.

Centre Film, with Republic pictures and a number of French pictures.

Meteor Films, importers of the Monogram product.

Habé-Film, with George Formby-highclassers, Westerns and French product.

Standaard Films (Loet C. Barnstyn) are the representatives of Columbia here with some 65 pictures of pre-war production at their disposal.

Film-distributie N.V., another Barnstyn company, has a stock of United Artists pictures.

Universal's representatives in Holland are Croeze and Kroonenberg (Universal Film Booking Office), who are also distributors of former Columbia pictures.

"BREWSTER'S MILLIONS"

Dennis O'Keefe, Helen Walker, June Havoc, "Rochester" Anderson and Gail Patrick in BREWSTER'S MILLIONS (United Artists)

MANAGERS' SECTION IS NOT WANTED IN ULSTER

THERE was a smaller attendance than usual at the October meeting of the Northern Ireland Branch of the C.E.A., when Louis Hyman, J.P., presided.

Dealing with a report of the meeting of the Joint Conciliation Board, Hyman said it had been an excellent and most friendly one. They had arrived at mutually satisfactory decision, but he would advise members that when an employee left to hand him his cards at once and so avoid complications.

The SECRETARY reported that the kinema equipment on loan to Campbell College Military Hospital had been removed and was now in store.

Members felt that it should be used for a wider purpose and that it should be offered on loan to Northern Ireland Tuberculosis Hospital run by the Ministry of Health and Local Government.

Managers' Section

When the question of a managers' section came up for discussion it was stated that there had been no request for the calling of a special meeting and that there had been no complaints from managers regarding conditions in Northern Ireland.

One of the manager delegates described the proposal to have such a section as ludicrous and paradoxical. It was decided to take no action in the matter for the present.

Policeman Exhibitor

The SECRETARY reported that having seen an advertisement for kinema equipment with an address from an R.U.C. Police Barracks, he had got in touch with the Headquarters of the Constabulary and asked what was it about. He had been informed that the man who advertised was only doing his sister a favour in trying to secure her the equipment; she was going to run the kinema. It was agreed to await further developments.

Slides were approved for the Belfast Corporation's Salvage Drive and to reply to an invitation from Belfast Civic Society asking for more details of its objects.

The President's Visit

The CHAIRMAN announced that the postponed visit of President Scarborough would now take place on November 19 and 20, and he suggested that the original arrangements should stand for their reception. This was unanimously agreed to.

Birmingham and Renting Terms

EDWARD BRYANS said that he had obtained a copy of the Birmingham branch's resolution on renting terms. They were interesting but he doubted whether anything could be done about them.

The CHAIRMAN said that he felt most people would agree they were meant with the best intentions but would be looked upon as a pious hope. He could not see any of the renters agreeing to them.

Press Advertising

T. H. MACDERMOTT complained of a local morning paper cutting out kinema advertisements two mornings a week. This was most unfair. It was agreed to ask the paper in question to restore them.

Annual Dinner Dance

It was agreed that the secretary should make the preliminary inquiries regarding halls and catering for the annual dinner dance and submit a report.

"Utopia" Business

Paramount's latest Bing Crosby-Bob Hope-Dorothy Lamour comedy, "Road to Utopia," which had a gala première at the Carlton on Friday in aid of Stage Door Canteen, is smashing every box-office record in the history of the theatre.

The queues throughout Saturday and Sunday were believed to be the longest ever known in the West End.

At the première on Friday, which was attended by a distinguished audience, the picture was given a tremendous reception.

"Road to Utopia" was accorded a particularly enthusiastic Press, and it is quite obvious that the film is destined to have an extended, record-breaking run at the Carlton.

Plans for a new kinema in Acklam Road, Middlesbrough, which were approved by the Middlesborough Plans Committee before the war on condition that a certain alteration was made, have been again presented to the Committee.

JUNIOR EMPLOYEES UNTIL MAY 31

MIDDLESEX C.C. Entertainment Committee has decided to extend until May 31 next the permission to employ usherettes and page-boys and assistant operators in kinemas. It is, however, insisting on the employment of one attendant over 17 years of age for every 50 children at children's performances instead of every 100 children as requested by the London branch C.E.A.

On the question of children's clubs on Saturday mornings, the committee adheres to their decision of one attendant for every 50 children, and states that there is "a considerable element of risk in the congregation of large numbers of children, some of whom are very young, and in these circumstances it cannot see its way to modify the condition."

Permission was given in October, 1942, owing to shortage of labour to employ assistant operators over 14 years of age and usherettes and page-boys employed outside the auditorium over 14 years of age and inside the auditorium if over 15 years of age. Applications for such employment must be countersigned by parent or licensee. These precautions were made because of the condition of licence which prohibits children under 16 being present when other than "U" films are shown.

U.S. TELEVISION CHIEF GOES HOME

Recently returned to America from a survey of British television practice and prospects, D. R. White, chairman of the S.M.P.E. Television Committee, has contrasted the British scheme of providing one programme for both home and theatre television and the American scheme for competing programmes.

The Television Committee of the Society of Motion Picture Engineers was formed for the purpose of preparing specifications for the operation, maintenance and servicing of motion picture theatre television on its engineering side.

Bendix's New Picture

William Bendix, as he appears in TWO YEARS BEFORE THE MAST (Paramount). Trade show next Tuesday

20th-Fox Busy with New Pictures

A NUMBER of important productions are now on the floors at the 20th Century-Fox studios, California.

Lieut. William Horton, U.S.N., has been loaned to the company by the Navy Department to act as technical adviser on sea sequences in "The Enchanted Voyage," which, with John Payne and June Haver heading the cast, is being directed by Lloyd Bacon.

"Honeyfeeling Time," a new novel by Virginia Dale, has been recently purchased for filming by 20th-Fox.

One of the most important 20th-Fox deals was consummated recently when Darryl F. Zanuck announced that Moss Hart, New York stage producer, had been signed to write and direct an original film production, at present unnamed.

Carmen Miranda, the fiery Brazilian songstress, has been assigned an important rôle in the forthcoming 20th-Fox musical comedy, "Doll Face," the Bryan Foy production of the Broadway stage play, "The Naked Genius."

Others already selected for prominent rôles include Carole Landis, William Eythe, Vivian Blaine, Perry Como, Allyn Joslyn and Jackie Gleason.

"Smoky is the Name"

Burl Ives has signed a long-term exclusive contract with 20th Century-Fox. "Smoky," the Robert Bassler outdoor Technicolor special which Louis King will direct is to be Burl Ives' first picture. Already named for co-starring rôles in this thrilling tale of an outlaw horse are popular Fred MacMurray and charming June Baxter.

Gay in conception, loaded with heart interest and popular appeal, "Kitten on the Keys," the elaborate 20th-Fox musical in Technicolor, has just been completed, and is now in process of editing.

This George Jessel production stars Maureen O'Hara, Dick Haymes and Harry James and his famous Music Makers.

Clifton Webb, who scored in "Laura," will play a top-featured rôle in "The Dark Corner," which Fred Kohlmer is producing for 20th Century-Fox.

EAGLE-LION TO SHOW THREE NEW BRITISH FILMS

While Three More Home Made Subjects are in Preparation

THREE Trade shows have been set for November by Eagle-Lion. They are "The Wicked Lady" (Gainsborough), "Brief Encounter" (Noel Coward-Cineguild), and "Pink String and Sealing Wax" (Ealing) providing three of the strongest British box-office attractions.

"The "Wicked Lady" stars James Mason, Margaret Lockwood and Patricia Roc and features Griffith Jones, Jean Kent, Michael Rennie, Felix Aylmer and Enid Stamp Taylor. The screenplay was written by Leslie Arliss from the novel "The Life and Death of the Wicked Lady Skelton," by Magdalen King-Hall.

It was produced by R. J. Minney and directed by Leslie Arliss, with Maurice Ostrer as executive producer.

Most Popular Stars

Miss Lockwood and James Mason were chosen by vote in 1943 as the most popular stars in British pictures for their parts in "The Man in Grey."

Margaret Lockwood was runner-up in a recent *Picturegoev* popularity award and is the most popular British woman star according to kinema managers; James Mason is rated as top British box-office star both by the *Picturegoer* and *Motion Picture Herald*.

JAMES MASON

"The Wicked Lady" is a romantic drama of the time of Charles II, the central character of which is a young girl whose beauty and ambition lead her on from a loveless marriage to adventure on the highway, murder, and finally to her own destruction.

Running parallel with the central theme is the love story of Caroline.

Noel Coward's Fourth

"Brief Encounter" is the fourth film made by Noel Coward, whose three previous productions will be familiar to most showmen.

The problem which faces the two lovers in "Brief Encounter" may confront most people in a lifetime, and Noel Coward has again shown his remarkable insight into the lives of everyday people.

"Brief Encounter" introduces a new star opposite Celia Johnson—Trevor Howard.

Trevor Howard was a stage actor with London experience, a Canadian Scot who served three years in the Army and won the Military Cross with the "Red Devils" Airborne Division.

His first screen part was a small one in "The Way Ahead"; then he was the Station Commander in "The Way to the Stars," and his good performance in this picture was noticed by Cineguild.

CELIA JOHNSON

When casting was in progress for "Brief Encounter" he was given the part as co-star with Celia Johnson.

The cast includes Stanley Holloway in a delightful study as the railway ticket-collector, Joyce Carey, Cyril Raymond, Everley Gregg and Margaret Barton.

"Brief Encounter" was produced by Noel Coward, directed by David Lean (who made a success of "This Happy Breed") and Anthony Havelock-Allan and Ronald Neame were in charge of production.

The Rachmaninoff Piano Concerto No. 2, which is featured in the film, is played by Eileen Joyce and the National Symphony Orchestra.

Ealing's Latest

New screen personalities feature in the latest Michael Balcon picture from Ealing, "Pink String and Sealing Wax."

GOOGIE WITHERS

The cast is headed by Mervyn Johns and Googie Withers, with Gordon Jackson, Sally Ann Howes, Maudie Edwards and Jean Ireland, a new singing discovery, and Jane Wenham.

Another new personality is Don Stannard, who plays the young lover up against the narrow prejudices of his sweetheart's father (Mervyn Johns).

It is a drama of Victorian Brighton.

Robert Hamer directed.

FOOTNOTE: Three other productions from studios which have helped to put British films ahead in intelligent screen entertainment will be released through Eagle-Lion shortly. They are "The Rake's Progress" (Individual), "Beware of Pity" (Two Cities) and "Caravan" (Gainsborough).

Eagle-Lion Trade Show Dates

BRIEF ENCOUNTER — Studio One, 10.30 a.m., **Tuesday, November 13.**

WICKED LADY—Studio One, 10.30 a.m., **Thursday, November 15.**

PINK STRING AND SEALING WAX — Studio One, 10.30 a.m., **Tuesday, November 20.**

Youth Club Film

"Grenfell Awake!" is the title of a film made by the members of the St. Stephen's Youth Centre, Burnley, Lancs. It was shot out of doors, the cast comprising about 20 boys of the Junior Fellowship, aged from 14 to 18.

Merle Oberon's Next Role

NIGHT IN PARADISE, a new Universal production in Technicolor for G.F.D. release, has Merle Oberon in the leading role

RENOWN PLANS FOR POPULAR STAR VALUES

Youth Club Film

A number of new films and popular reissues, several of them counting as exhibitors' feature quota, are currently being Trade shown by Renown. Among them are "Lorna Doone," which is being broadcast as a serial by the B.B.C. on Sunday evenings.

Most important in the line-up is R. D. Blackmore's "Lorna Doone," which stars Margaret Lockwood, John Loder, Victoria Hopper, Roger Livesey and Mary Clare. This film tells a story of a feud between two Exmoor families in the days of King James II. The battle scenes and action highlights are lavishly staged.

Coming at a time when the popularity of the story is at its peak—thanks to the B.B.C. serial version—the picture has a ready-made audience awaiting it all over the country, and it will undoubtedly prove one of the year's winners.

South Seas Story

"Isle of Destiny," a new Fine-Arts production.

The story tells how a company of U.S. Marines track down a band of gunrunners, and is full of spectacle.

"The Missing Million," which carries an exhibitors' feature quota ticket, is based on the novel by Edgar Wallace, and tells of the activities of a killer known only as "The Panda."

The cast includes John Stuart.

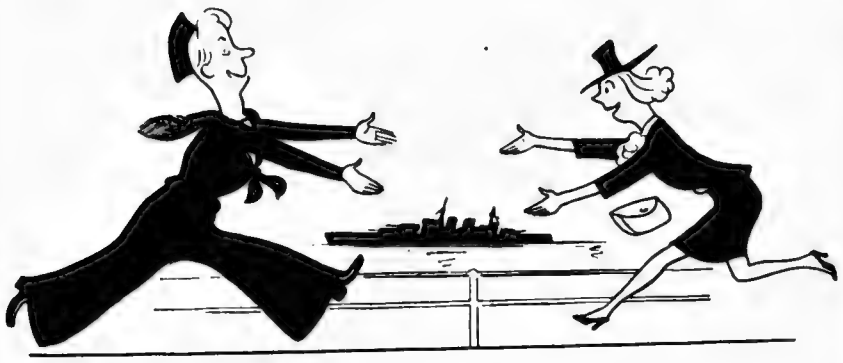
"Africa Speaks" and "Sweethearts Forever" are high-quality productions with convenient second-feature footage. Both films carry "U" certificates.

"Sweethearts Forever," a new exhibitors' feature quota production, is a gay musical revue.

"Warn London" is a thriller. Edmund Gwenn is cast as a criminologist, who, ruined in a financial swindle, turns to crime to regain his lost wealth and revenge himself on society.

MEET THE NAVY

By BEN of B.N.



MEET the Navy! It's a pleasure we have been looking forward to for some considerable time and now after weeks of negotiations, final details have been settled and work starts at Elstree immediately "The Lisbon Story" is completed.

Some many months back "Meet the Navy," the all-Canadian Naval Show, took London by storm, creating an even better impression than the American "This is the Army." The show had already been breaking box-office records throughout Canada, and when it followed up its Canadian success at the London Hippodrome and went on setting new "highs" throughout Britain and the Continent, small wonder that Hollywood and British producers started bidding. Fortunately British National had started dickering for the rights from the time it opened at the London Hippodrome and these were this week brought to a triumphal conclusion.

With the new British National run of hits, "Waltz Time," "Murder in Reverse" and "Latin Quarter" and more to follow in "Trojan Brothers" and "The Lisbon Story," it was not easy to find a subject to maintain the standard these pictures had established and then along came the news, which we had been hoping to hear for some weeks, that the deal was finally through and that work would start with an all-Canadian cast of male and female Naval personnel in the next few weeks. It is early yet for further details, but these will be forthcoming in a week or so. Incidentally, British National plan to hand over to the Canadian Navy Benevolent Trust Fund the bulk of the profits from the production and in this week Louis Jackson, on behalf of Lady Yule, presented the Chief of the Canadian Navy Overseas with a cheque as an advance payment on these profits.

On Tuesday as London trade saw "Latin Quarter," a chilling, spine-tingling Grand Guignol that well lived up to the advance reports and that was rapturously received by a packed house. Undoubtedly Vernon Sewell has never done better and credit must also go to Derrick de Marney, star and Associate producer to Louis H. Jackson, and to Gunther Krampf, whose camera work contributed so much to the success of the production.

[ADVT.]

To All Exhibitors

Though October 18 has passed it is never too late to

SEND YOUR CONTRIBUTIONS TO

CINEMA DAY

The C.T.B.F. relies upon this Annual Effort

Two-Thirds of 1d. per seat of the Capacity of each Theatre by the EXHIBITORS

One-Third of 1d. per seat Contributed by the K.R.S.

So Little per Theatre • So Much in the Aggregate

SUBSCRIPTIONS BY ANCILLARY FIRMS TO THE LIST NOW OPEN ARE GRATEFULLY RECEIVED

•

The Board of Management of the C.T.B.F. acknowledge with thanks this space kindly donated by the "KINEMATOGRAPH WEEKLY"

THE COMPLETE KINEMANAGER

by J. H. HUTCHISON

OVER 250 PAGES OF FACTS THAT YOU NEED TO KNOW

Here is a most important book for every manager and all men aspiring to managerial rank. Written in a way which makes it more than a textbook, "THE COMPLETE KINEMANAGER" is packed with vital information on a manager's responsibilities and duties. It should be part of the equipment of every member of the managerial staff who find it a mine of everyday reference and a guide to important facts.

Managers and would-be managers who are shortly returning to "civvy-street" will find it of the greatest value as a "refresher" course in management. Send for your copy to-day.

INVALUABLE FOR MANAGERS LEAVING THE FORCES

POST FREE. PRICE **5/4**

POST YOUR ORDER NOW

ODHAMS TECHNICAL BOOK DEPARTMENT
85/93, LONG ACRE - - LONDON. W.C.2

SOUND SYSTEM RCA

The Observation Window

Forthcoming B.K.S. Papers

STEREOSCOPY IN FIVE YEARS

THE Sunday morning lectures arranged by the Theatre Division of the B.K.S. have been enriched by the addition of a further lecture on Electronics which Geoffrey Parr has agreed to give on December 20. The summary of Mr. Parr's first lecture printed in the October IDEAL KINEMA has stimulated considerable interest in the subject, for Mr. Parr has the gift of presenting a difficult subject in a manner which is extraordinarily helpful to his audience.

HIS second lecture of the series "Electronics and the Kinema" was given last Sunday, and the remaining two lectures will be on November 18 and December 20 in the G.-B. Theatre, Film House, at 10.45 a.m. The latter lecture will deal with the Cathode Ray Tube, and will serve also as an introduction to a lecture by T. M. C. Lance, A.M.I.E.E., on Television, which is fixed for January 20. Other lectures on March 7 and May 19 are on "D.C. versus A.C. as a Projection Illuminant" and "Projection Screen Efficiency" respectively.

FORTHCOMING general meetings of the B.K.S. are "The Future of Sub-standard" on November 7, with A. G. D. West's presidential address — which is always eagerly looked forward to— on November 28. Its subject is "Recent Technical Developments in Kinematography and Television." The next Sub-standard meeting is on November 21 on "Basic Principles of Sound for 16 mm.," by Norman Leever and P. G. A. Voigt. The next Film Production Division meeting is on December 12, on "Make-up and Hairdressing."

MAJOR BELL, general manager, G.B.-Kalee, has recently been in Dublin at the new Dublin headquarters of his company. His prophecy of stereoscopy within five years is a little bold and anticipates Capt. West's much-quoted prophecy by five years. Perhaps his company has something up its capacious sleeve.

RECALLING the day when he signed the lease for the Capitol, Dublin, for Paramount, he revealed that he did so without ever seeing it, and though he may not have used the exact phrase, his hosts were told that his supposed leap in the dark was one of the happiest adventures of his life. Incidentally, the technician at the Capitol, or the La Scala as it was when Major Bell took over, was Sam Began. And Sam is still there —doing his stuff as chief operator.

MAJOR BELL made a confession, too, that after taking over the Capitol his plan was to appoint a manager and technician from England "to run the show." He returned to England with that intention, but on returning to Dublin within about two months he found things going so swimmingly and efficiently that his previous views on the ability of Irishmen as administrators and experts in kinema craft were all wrong. "From what I saw," said Major Bell, "my opinion on how Irishmen could handle the business of showmanship was completely changed."

FROM the American papers I see that the Licence Commissioner for New York has announced that he will apply the city's licensing laws to all television shows in public. He takes his stand on the wording of the ordinance which describes a motion picture as a "display on the screen or other device of pictures or objects in motion." He intends therefore to collect fees from restaurants, department stores, cabarets, etc., where pictures are televised.

J. BENSON.

AUTHORITIES' REQUEST FOR SAFETY CERTIFICATES

Northern Exhibitors on Varying Demands

REQUESTS from licensing authorities for safety certificates of kinemas and demands for alterations to structures and equipment which are almost impossible to comply with in present circumstances are troubling exhibitors in many districts.

The Northern Counties branch C.E.A. had the problem before it at its meeting last week in a discussion on the Wednesbury justices' attempt to introduce obnoxious clauses into licences.

F. W. MORRISON, speaking on possible demands by local authorities for "safety certificates" said "Our advice is that they are entitled to demand such certificates. And it will be best and cheapest if such a certificate is demanded of you, to engage your own man."

"If you don't, the authority will probably put in their man. And you know what happens when the local authority acts; demands for all sorts of expensive work and alterations, most of which are not really necessary."

N.F.S. Unsatisfiable

TOM SCOTT inquired if such a "safety certificate" would satisfy the N.F.S. "One of the higher-ups," he added, "has advised me that he intends to inspect our theatres every quarter. Another, not so high up, says he proposes to inspect them every month. Will they go away if I show them a 'safety certificate?'"

"They will not," answered Mr. CARR promptly. "They and the police are concerned with fire risks and conveniences. They have a perfect right to inspect your theatres as often as they feel inclined."

An Extinguisher Quandary

A member intimated that he would welcome some advice in reference to his liability in accepting or rejecting N.F.S. advice.

"In accordance with the Fire Appliances Act (1938)," he said, "I had installed foam extinguishers in my operating box. A little while ago an N.F.S. officer told me that these were totally unsuitable and that I should instal C.T.C. When I had installed five C.T.C. extinguishers, the Minimax man assured me that they were dangerous, and that soda-acid extinguishers should never, on any account, be used in a confined space. On whose advice should I act?"

TOM MASSICKS said that his method of dealing with the N.F.S. during the period when they and the police were arguing whose job it was, was to invite the inspecting officer to put his recommendations into writing.

"We never heard any more about it," he added.

TOM SCOTT said that the N.F.S. had suggested to him, too, that he should instal soda-acid extinguishers.

"I referred him to the Home Office circular (1941), which said that these things should not be installed in operating boxes, and he replied: 'I didn't know about that.'"

Mr. EADIE said that they had compromised by having some of both kinds. It was easier than arguing.

[See next month's IDEAL KINE. *for expert opinion on this question.]*

Television—How Soon?

Opinions about the imminence of television in a new and vastly improved form continue to be exchanged in America. A few months ago witnesses before the Federal Communications Commission testified that it would take up to five years to prove the efficiency of television in the ultra-high frequencies and that the whole business would be set back until that happened.

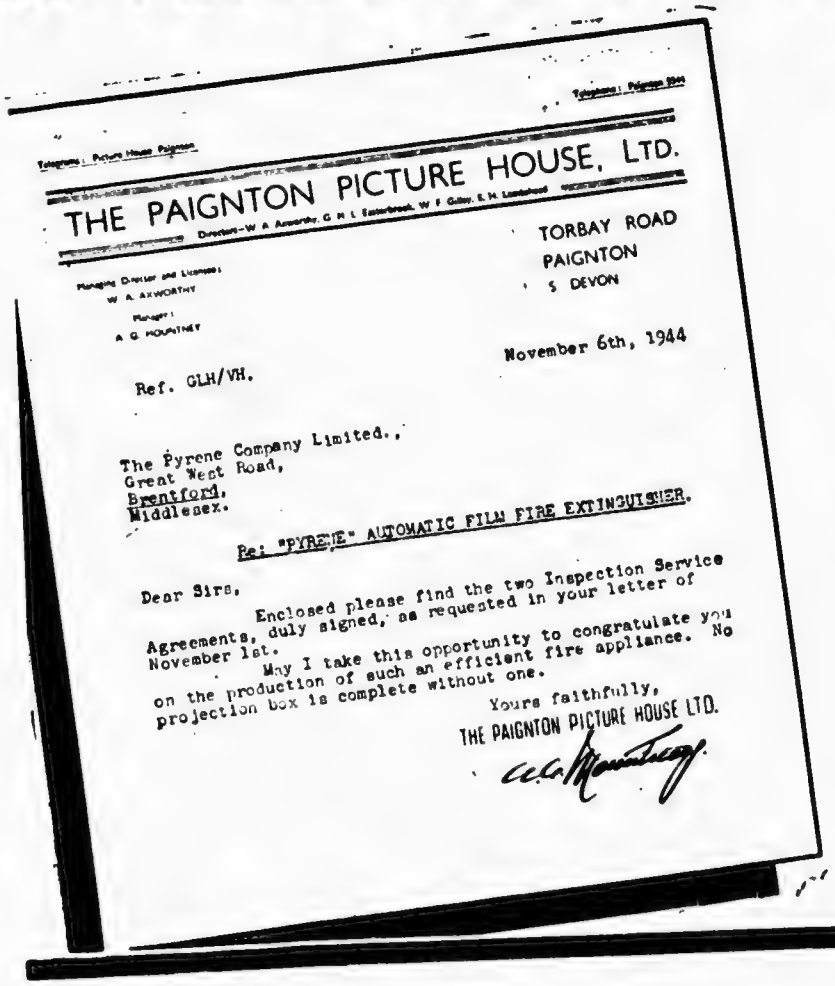
Recently, however, Columbia Broadcasting Commission which has been giving a great deal of time and research to high frequencies, has promised a demonstration of full-colour television, with clear and sharp pictures before the end of the year. The wavelengths are to be between 480 and 920 megacycles.

POOL CARBONS

THE Pyrene AUTOMATIC FILM FIRE EXTINGUISHER

has been supplied in large numbers to all branches of the Fighting Services. The illustration shows the Pyrene Automatic Film Fire Extinguisher fitted to an Admiralty model projector, operated by a Wren.

NO PROJECTION BOX IS COMPLETE WITHOUT ONE



THE PAIGNTON PICTURE HOUSE, LTD.

TORBAY ROAD
PAIGNTON
S. DEVON

November 6th, 1944

Ref. GLH/VH.

The Pyrene Company Limited.,
Great West Road,
Brentford,
Middlesex.

Re: "PYRENE" AUTOMATIC FILM FIRE EXTINGUISHER.

Dear Sirs,

Enclosed please find the two Inspection Service Agreements, duly signed, as requested in your letter of November 1st.

May I take this opportunity to congratulate you on the production of such an efficient fire appliance. No projection box is complete without one.

Yours faithfully,
THE PAIGNTON PICTURE HOUSE LTD.

On the left is a letter from the Paignton Picture House which says:

"May I take this opportunity to congratulate you on the production of such an efficient Fire Appliance. No projection box is complete without one."

Pyrene Automatic Film Fire Extinguishers whether designed for Portable or Pedestal Model Projectors do the same job and are equal in efficiency . . . the keynote of all Pyrene Fire Appliances.

THE PYRENE COMPANY, LIMITED,
GREAT WEST ROAD, BRENTFORD, MIDDLESEX.
Telephone: EALing 3444.

Edited by

The Showman

SHOWMANSHIP

WELL, since I last listed new Company members (that was in August), there have been a number of enterprising managers who have claimed their showmanship Certificates or who have asked for their current certificates to be renewed. Here they are:

G. FISHWICK	Public Hall	Carlisle
S. E. ROBINSON	Regent (Odeon)	Hinckley
L. McCOLLIN	Tower	Launceston
R. J. BRUNT	Odeon	Blackpool
WILLIAM NEWMAN	Olympia	Cardiff
C. B. B. CRISP	Ritz	Barrow-in-Furness
C. DAWSON	Majestic	Port Talbot
A. E. WALKER	The Birks Cinema	Aberfeldy
N. SCOTT-BUCCLEUCH	Ritz Cinema	Barnsley
R. BURNS	The Forum, Above Bar	Walsall

Good-luck to you all. You have done well to achieve six mentions, especially as the standard which is being set you is considerably higher than it was during the more difficult days of wartime.

And the standard will go higher still!

We must aim at a better type of showmanship than we put over before the war. Our publicity must be designed to attract the modern intelligent audiences—but that doesn't mean that your publicity has to be expensive.

Not at all!

We have all seen the displays of the new Company members that I have mentioned, or read about them, and it would be accurate to say that most of them cost only a few shilings.

Keep aiming at originality and good style.

★

NOW I want to have a few words with independent exhibitors. You may not realise it: but you have, at present, a very great advantage that our circuit manager colleagues do not have.

You are *independent.*

In other words, anything you like to do to enhance your local reputation can be done without filling in forms.

Make the most of your independence. See that you cultivate a family atmosphere in your kinema. Make your residents look upon your kinema as the business man looks upon his club. That can be done. I have been in small kinemas where the manager and the patron know each other by name.

"Good evening Mrs. Smith, I hope you liked the show this week."

"A change, Mr. X, a refreshing change." And they spend a few minutes discussing the local news.

Aim at a regular, satisfied patronage.

★

Putting Over the Show

HERE is a point that all exhibitors (independent or circuit managers) will do well to consider.

Patrons have put up with a lot during the war. They have sat in half-comfortable kinemas, have been shown to their seats by usherettes who have treated the patron as a servant rather than as a person to be waited upon, and have seen the show without any of the trimmings which peace conditions were able to provide.

We can reasonably look forward to a period when lighting restrictions will no longer be with us, when staff will be efficient, and when there will be every facility for putting over a good show.

But a start can be made now to return to peacetime standards.

Some kinemas are doing good work.

Many others are not troubling about how the show is presented.

This kind of stunting is justified. It puts over a light-hearted musical film in a light-hearted manner. It was H. Parkin's idea for Paramount's HERE COME THE WAVES, at the Regent (Emery), Bradford

★

Bad Operating

OPERATORS are often to blame. Only recently I went into a kinema where incidental music was jammed into the opening of the feature, where floods were left on the opening titles of the film and still left alight for about two minutes of the first reel—until somebody abruptly cut them off.

At the end of the film the playout music was jammed off—no it wasn't a bad copy! A scratched record was played too loudly with the worn non-sync. needle and the trailers were shown, most of them minus sound track, until the non-sync. was abruptly cut out.

This will not do.

Your audience may not want to hear incidental music; it may not want to hear the opening title music. But no audience will be able to enjoy a film at its best unless some method is adopted to assure the correct atmosphere.

Careless operating *can* damage your business. Make sure it doesn't damage yours.

Prestige advertising in a big way. This is how F. C. Wright decorated his foyer for HENRY V (Eagle Lion), at the Camberwell Odeon.

★

The Prizes

MEANWHILE, keep trying for one of those prizes. All of you are sending me a lot of good material. If you don't always have a mention, don't think that your work is being overlooked.

Careful study is made of each entry.

If manager —— doesn't receive mention of his hanging card design it is only because of a shortage of space. But his effort is noted by the judges and his name is kept in mind.

Every effort that deserves a mention has one. And every mention counts towards your certificate—which you must remember to claim.

The prizes?

There is £5 each month for the best stunt from a Company member—£10 if he is an independent.

There is an extra £5 if the winning stunt is for a Columbia film.

In addition you can enter either the "Fifth Chair" contest—which closes very soon—or the "Waltz Time" contest. Finally, there is the annual Maurice Ostrer award for the best exploitation given to any Gainsborough star.

And, by the way, if you have any problems, don't forget to let me know about them.

★

Dancing Time

A. G. LEAVERS, of the Luxor, Lancing, sends details of a dance competition held in the district in connection with the showing of "Waltz Time" (Anglo-American).

With the assistance of the renters, red masks of "Waltz Time" were handed to those competing in the competition. These were printed with the name of the kinema and the times of showing the film.

The M.C. informed Leavers later that he considered most of the dancers came along to see the film, and as returns increased each day he could not have been far out in his calculation.

The winners appeared at each evening performance on the stage and danced the waltz, dressed in the actual dresses worn in the film.

Hackney Wellington

SCHEDULED to show "Waterloo Road" and "Cover Girl" recently, A. J. Burrows, of the Hackney Pavilion (G.-B.), knowing his patrons, felt sure that they would not enjoy the first film

Two Ideas for 20th-Fox Films

☆

HERE'S a clever window display put up by R. C. Sidney Wilmot, of the Odeon,, Newcastle, for "Enchanted Cottage" (20th-Fox). It holds attention and puts over the title very forcibly.

Below—a stunt for 20th-Fox's "Thunderhead, Son of Flicka," devised by the manager of the Scala, Ilfracombe. It draws attention to the fact that the film is about a horse and its owner.

so he managed to obtain instead "Waterloo Bridge," which he guessed they would flock to see.

As neighbouring G.-B. halls were screening the standard programme, his problem was to impress upon his public that he had another kind of "Waterloo" for them.

He did this very neatly by means of a write-up in the local Press, using as his theme the merits of the male leads of the two films, Stewart Grainger and Robert Taylor, as the "heart throbs" of Britain and America respectively.

By comparing the two men he was able to emphasise his own preference (in the entertainment sense) for Robert Taylor. He plugged the theme by means of special slides several weeks in advance of playdate. An astute way out of a difficulty.

Savoy, Swindon

SINCE taking over the Savoy, Swindon, H. S. Roelich has endeavoured to persuade his patrons to become Savoy-conscious by holding events of local importance and displays of local talent at the kinema by permission of the directors.

Talent contests are particularly popular. The winner of one, held in connection with the local hospitals and "Up in Arms," for Swindon's "Dinah Shore" was so good that she was given an audition by Billy Ternent. For this show there was a short, snappy variety interval with a full stage orchestra at no cost to the theatre.

Over £800 was raised in one week for the Red Cross Prisoner of War Parcels Fund by collections stimulated by a personal appeal by the manager from the stage, a military band, and the appeal of a recently returned prisoner of war. The fact that the other local kinemas raised only £650 between them points to the success of this method.

Cheap But Striking

A CHEAP and effective display for Eagle-Lion's "Henry V" was devised by K. H. Webb, of the Odeon, Dudley. He used old material with simplicity and taste.

A frame was made 16 ft. by 8 ft. of disused timber. Three old linen banners sewn together were stretched tightly across the frame, one coat of undercoating cream paint was used to cover over the previous publicity matter on the linen banners.

He was able to obtain the service of a publicity artist who painted the crest in colours. A renter's quad on either side in frames with pennants at the rear and bunting made a pleasing effect.

Texas Red

J. S. SACKIER, chairman of the Brighton and Hove Entertainment Managers' Association, and manager of the Brighton Odeon achieved some good publicity last week for "Incendiary Blonde" (Paramount). As well as arranging a tie-up with a leading store which made a show of Texas tan and Texas red material, colours which figure in the film, Sackier arranged with a hairdresser to do the Texas hairstyle.

Dmitri, formerly with Raymond, of Mayfair, was in charge of the venture. A large picture of Betty Hutton with her hair dressed in the Texas style with stills from the film were put up in the window.

"Sylvia," the feminine topics writer of the *Brighton and Hove Gazette*, devoted a portion of her column to the hair, using a picture of the star.

Goat Sense

J. A. MONK, of the Regal (A.B.C.), Atherstone, got a good publicity from a memory of a visit abroad.

He writes: "Here is my street stunt in connection with Pathé's 'The Man from Morocco.' During my travels I very often saw Indians, Arabs, etc., with a goat around the streets of Atherstone and district.

"I was fortunate in having the word "goat" in my mind when ordering my posters. These posters were carried like a sandwich board when the Arab toured the town, and read 'Go at once to the Regal.'"

Turf Atmosphere

HERE is a good effort from an assistant, Mrs. K. Beech, of the Ritz, Horsham. In her words:—

"As you are no doubt aware, K. T. Macdonald, manager at this theatre, is a very keen showman. I, as his assistant, am also keen on exploitation, so whilst Mr. Macdonald was on holiday I exploited M-G-M's 'National Velvet' by constructing in the lobby a model of a paddock.

"A couple of jockeys are strolling on the turf, which is surrounded by a white fence. On the latter the names of three stars appear. In the background is a poster, topically worded, with a large head of a racehorse superimposed.

"Hanging from the top cross panel, on which the film title is displayed in glittered letters is a horse-shoe entwined with the racing colours of the 'owner' with a painting of the jockey on his mount. The whole setting proved a tremendous attraction."

Accent on Size

D. E. GERALD, who recently put over Eagle-Lion's "Henry V," has a special exploitation problem.

The large size of his theatre is no helpful factor in the publicising of any film—in fact, unless a striking display can be made, the effectiveness of any effort is just lost. It was impossible for his patrons to overlook his very tall shield display as they passed through the foyer.

The display itself was all home made, thanks to the enterprising chief of staff, G. H. Fray; and the only items on which expenditure was made were the slips at the base of the shield.

Again, the very large frontage of the theatre calls for a bold show and the striking yet dignified colour scheme that was attained in Gerald's outside display was something that definitely attracted attention.

Concentration

M. J. NEWMAN, of the Gaumont Palace, Taunton, always endeavours to have all publicity concentrated on the same subject. For example, with U.A.'s "The Fifth Chair," he emphasised five chairs."

The initial publicity was a banner tie-up with a large furniture stores, on whose van he had a streamer banner with the caption "Jay's are taking another chair, which is the 'Fifth Chair,' to the Gaumont."

In the vestibule he displayed five chairs, obtained from the biggest antique dealers in town, their ages ranging from 1600 A.D. to 1800 A.D., all of which were dated.

Oblique Approach

TO exploit "Roughly Speaking," T. H. Kenway-Wright, of the Rex, Norbury, hit upon the idea of taking the title literally by approaching the head master of a nearby grammar school.

He at once saw the point and promised to include in the week's lessons a special lesson on the importance of articulation as compared with Roughly Speaking."

The feature was well advertised by the usual channels, many patrons remarked upon the coincidence of their children's lessons.

"FIFTH CHAIR" COMPETITION

Here's another entry for the U.A.-KINE. FIFTH CHAIR contest. This is how Walter Sherwood advertised the film at the Cardiff Empire (G.B.). Can you do better?

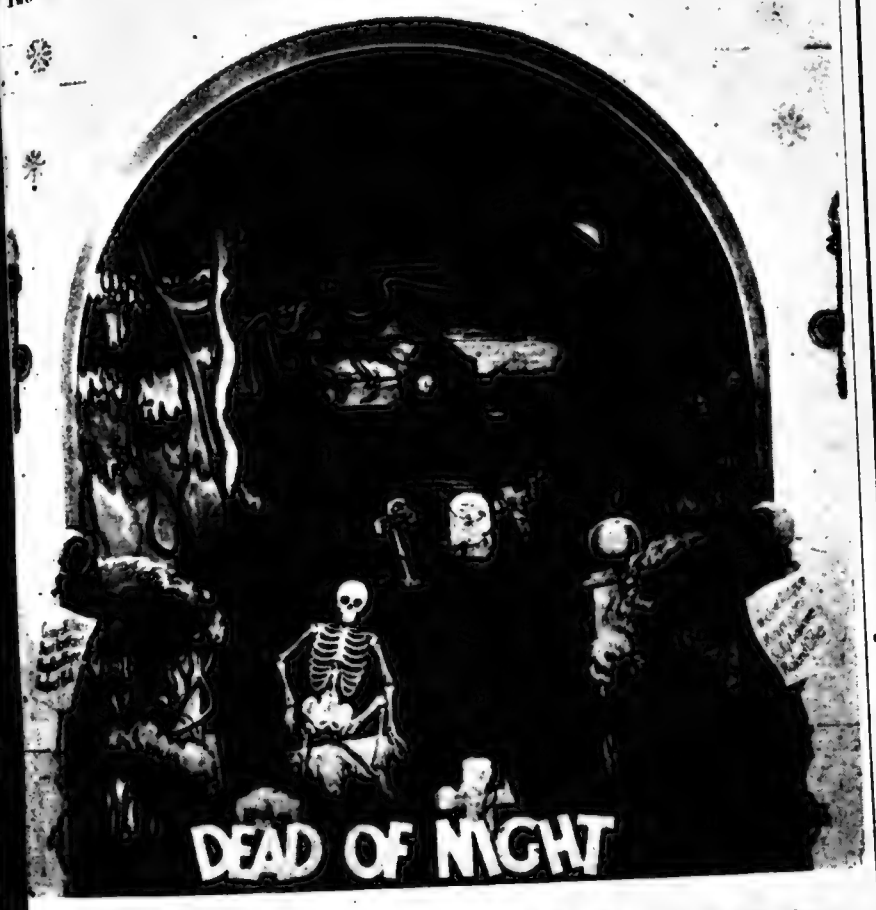
Saw It At "Night"

FOLLOWING a film critic's hundreds of people living London applied to see a show Ealing film "Dead of Night" took place at the Regal, West The conditions laid down the film would begin at 12

...that only the ...ected person would be ...in the auditori... that all house lights ...would be swit... off, and all the doors ...would be locke... until the film ended.

Finally chos... was a Miss Everill Ward, who sa... the film right through, ...alling alone ... the locked auditorium. "Two or three ...times," said Miss Ward afterwards. "I nearly ran to bang on the doors to be let out, but I just closed my eyes and pretended I was at home, and then I was all right for a bit."

After the midnight show Miss Ward was handed a cheque for her courage, the presentation being made by Judy Randall, the young film actress, who was present with Gaumont-British officials.



MIDNIGHT HORRORS

Geoffrey Foster, manager of the Regent (G.-B.), Brighton, has arranged a midnight premiere for DEAD OF NIGHT (Eagle-Lion). He hcs this display in his foyer

Camberwell's Panorama

It was ...far back as last June that I was ...ble to pre-view a panoramic canvas b... prepared by F. C. Wright, manager ... the Camberwell Odeon, as part of ... publicity for "Henry V" (Eagle-Lion).

Althoug... then not quite finished, it was alre... an impressive piece of work measurin... 20 ft. wide by 6 ft. high and showing ... king riding among his armed h...

Henry's coat of arms formed the dividing ...ine between two lively views, which w... crowded with detail, including ...ome dozens of figures.

For se...ral weeks before playdate this painting ...done in oil-bound colours on an old ba...er) was hung across the mezzanine landing on the stairs leading from the vestibule to the circle.

Encourage Juniors

My r...nt comment upon the position of assistant managers in our Showmanship competitions makes it pertinent to stress the desirability of managers giving their assistants every encourag...ment and assistance. We were all you... once and should not have attained ...my success but for the aid and backing ... those who went before.

An exhibitor comments: "Young beginne... in the business are often crushed ... by general managers—who sometime... do not know much of the business the...selves! When these assistants use the... brains on exploitation and would like to tell the KINE. about it, their chief say: 'No, don't waste the stamps!'"

Remember, everyone has to make a start some time, and eventually the beginners will become skilled managers if they have any metal.

Let us help to cultivate their gifts, provide encouragement and give them credit where it is due.

If someone hadn't helped us where should *we* be now?

King in Old Kent Road

THE site of the old Globe Theatre, scene of the earlier episodes in Shakespeare's "Henry V," is not so far from the Odeon-Astoria in Old Kent Road, but I doubt whether it was that circumstance which prompted Keith B. S. Hann to make use of his comprehensive campaign to popularise the Eagle-Lion film.

I have already described a simple advance display which he put up beside the café.

He followed this with a striking model set on the stairs.

Designed by his assistant, R. Roche, this, consisted of an alcove-set reproducing by means of small cut-out figures and background scenery the wooing scene in the castle of the French King.

Above this was a stained glass window flanked by painted turrets of a mediæval castle. A week before playdate the vestibule was converted into a XVth century castle and in a recess to one side of the central stairs a set showing the English fleet sailing across the Channel was built.

The theatre carpenter, J. G. Hill, prepared a proscenium arch and a pair of drapes which provided a replica of the theatre setting in the film. These were put up and used during the run of the picture. While the overture record was played over the non-sync. the stage tabs opened to reveal the special curtains, and as the music ended two usherettes, dressed as pages, stepped on to the stage and, as the lights dimmed, drew back the painted cloths.

The Showman

ESTATE OF MISS NORAH TYLER, deceased.

SOUTH STAFFORDSHIRE WILLENHALL

between Wolverhampton and Walsall

FOR SALE BY PRIVATE TREATY AS A GOING CONCERN

The exceptionally valuable and well situated MODERN FREEHOLD PROPERTY known as

THE DALE CINEMA

standing at the junction of the main Walsall to Wolverhampton Road with the roads leading to Bilston and Stafford, IN A THICKLY POPULATED AND BUSY SHOPPING AREA

This cinema was built in 1933, on modern up-to-date lines, and has a seating capacity for 1,234 persons. Balcony 275; Ground Floor 959

For further particulars and arrangements to view, apply to Messrs.

FOX & HARRISON, F.A.I.

Auctioneers, 51, Lower Hall Lane, Walsall,

or Messrs. W. VINCENT VALE & Co., Incorporated Accountants, 16, Waterloo Road, Wolverhampton, or Messrs. S. PEARMAN SMITH & SONS, Solicitors, 147, Lichfield Street, Walsall.

Why Buy New Display Frames?

If your frames have been damaged install new ones, but don't make a large capital outlay, especially these times, for Coltman's will install new frames covering every position and they are the best that can be bought. Further, these will be serviced with attractive publicity for current and advance features, all at an inclusive weekly charge. The advantages are no capital outlay, a really attractive advertising display with a never-failing supply of publicity, and the convenience of dealing with only one firm—think it over.

COLTMAN DISPLAYS LTD.

Fairfield Works · Hounslow · Middlesex

Telephone HOUnslow 3265-6

J. ROWLAND SALES LTD.

WANTED

CINEMAS IN ALL PARTS OF THE UNITED KINGDOM

GOOD PRICES PAID AND IMMEDIATE DECISIONS.

Write in confidence to:—The Purchasing Agents, J. ROWLAND SALES LTD., Cinema and Theatre Estate Agents and Valuers, Faraday House, 8-10, Charing Cross Road, London, W.C.2. Tel. Nos. TEM 9710 and 9719.

STABLEFORD All-Metal FINEST LIGHT and SOUND SCREENS

See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2

STABLEFORD ALL-METAL SCREENS LIMITED

1, STEBBING ST., LONDON, W.11

'Phone: Park 7682

E. G. TURNER

. . . supplies cinema screens

TAKING ALL RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

FOSTERS

(CURTAINS) LIMITED

OF NOTTINGHAM

Ltd

FOR CINEMA DECORATIONS AND CURTAINS

375 WESTDALE LANE WEST

TELEPHONE 6047 FRED A. FOSTER MANAGING DIRECTOR

RATIN improves on legend!

All know the legend of the Pied Piper . . . but more important to know is the efficiency of the Ratin Service . . . "out of the houses the rats came tumbling!" . . . that was the magic of the Pied Piper . . . but the surveyors and operators of the Ratin Service improve on legend . . . they work on scientific lines. Thoroughness . . . inspection and treatment at regular intervals . . . that is the way the Ratin Service handles the rat menace. Write now, and ask our surveyor to call . . . he will advise you how the Ratin Service can deal with your rat or mice problem.

NO PREPARATIONS FOR SALE. SERVICE ONLY.

RATIN SERVICE

THE BRITISH RATIN CO. LTD., 125 PALL MALL, LONDON, S.W.1
Telephon:: ABBey 7621

Main Branches at Birmingham, Bristol, Belfast, Cardiff, Edinburgh, Glasgow, London, Liverpool, Leeds, Manchester, Newcastle, Nottingham, Salisbury, Sheffield, and subsidiary branches throughout Great Britain.

K.W.

COMPTON ORGANS
The Best in the World

◆ COMPTON Organs are installed in the Theatres of **ASSOCIATED BRITISH CINEMAS, LTD., GAUMONT BRITISH PICTURE CORPORATION, ODEON CINEMAS, LTD.,** and by many other well-known Exhibitors.

◆ EXHIBITORS contemplating the installation of new Organs or the modernisation of existing instruments are invited to communicate with us with a view to the early preparation of suitable schemes for completion as soon as circumstances permit.

◆ In the past five years the company has been privileged to produce many kinds of precision war work. The valuable experience gained and the new manufacturing methods perfected during this period will be reflected after the war in improved mechanisms of the most modern construction, perfect performance and the highest degree of reliability.

◆ In short, Compton Organs will, as always, represent the utmost value in work of the highest grade.

EXPERT advice on your post-war Organ needs will gladly be given on receipt of your enquiry.

THE JOHN COMPTON ORGAN CO. LTD.
Chase Road, North Acton, N.W.10
Tel.: ELGAR 6666

Back to normal...!

INSTAL GIROSIGN ILLUMINATED

DISPLAY FRAMES

CATEGORY INDICATORS

SILK SCREEN POSTERS A SPECIALITY

A PROMPT & REGULAR SERVICE BY GIROSIGN LTD.
86-88 WARDOUR ST., W.1
TELEPHONE: GERRARD 3526, 3527, 2336

MUSIC

Jack Courtnay writes:

GENERALISATIONS are in my opinion the refuge of the ignorant!

How often have I suffered the good advice of the "streamlined" type of manager who, after five minutes in the business knows all about everything.

He tells you what his people like and before he has even seen your show you know that it wouldn't suit anyway.

One such manager said to me: "We simply have had rafts of organists here and they have all used slides, and slides are *so* old fashioned! I loathe them, and as for records—well, all I can say is that the man who uses records doesn't know his job!"

I contented myself by saying: "How interesting! You must have made a long study of the likes and dislikes of your audiences."

It is hopeless trying to convince a man whose whole outlook is governed by the fad of the moment who, when filling out his managerial report, where it says: "Please do not quote your own opinion, but that of your patrons," puts down his own—for after all, who knows better!

Give me the old-type manager who started as call boy back-stage, or graduated up through the uniformed ranks.

★

NO one can deny that Wilson Oliphant is, as well as being a popular kinema organist, a well-grounded musician. But what has this to do with a criticism of his show at the Forum, Kentish Town?

Simply this—that good shows are not simply thrown together, but are the result of thought and preparation, and if the performer has never been taught to think correctly he cannot accomplish the excellence in entertainment that Oliphant does in his interlude, "Romance of the Waltz."

LATEST RECORDS

AMONG the new records issued this month (October), there are several popular classics. Now the average person does not know classical music by its name, but as soon as a Liszt "Hungarian Rhapsody" is played they will immediately sit back and enjoy the pleasing melodies. Make more use of the popular classics for your interval music.

You'll find that the tunes are always popular with your audience (but the modern jazz themes soon date a come out of fashion) and that they can be easily adapted to fit the mood of your film programmes.

☆

These records are selected from the October supplements:—

"HAPPY AND GLORIOUS CLASSICS," Parts 1 and 2, by Debroy Somers and his Orchestra, on Columbia DX1210. Suitability: Useful "before the show" music.

"TWO GUITARS" (traditional), by Albert Sandler and his trio, on Columbia DB2191. Suitability: Light violin music, Spanish flavour, for romantic dramas.

"EUGEN ONEGIN" (Waltz) Op 24 (Tchaikovsky), by the Boston Promenade Orchestra, on H.M.V. B9312. Suitability: Period comedies, sophisticated modern comedies.

"I WALKED IN," by Victor Silvester and Orchestra, on Columbia FB3146. Suitability: For general use and with "Nob Hill," in which the tune is featured. No vocal.

"I SHOULD CARE," by Eric Winstone and Orchestra, on H.M.V. BD5902. Suitability: Interval music for "Thrill of a Romance." This recording is with a vocal.

"BODY AND SOUL" and "I'M GETTING SENTIMENTAL OVER YOU," by Carroll Gibbons and his Boy Friends, on Columbia FB3141. Suitability: Two ever-popular swing tunes played without vocal refrains. Ideal for musical picture interval music.

"I'D RATHER BE ME," by Ambrose and his Orchestra, on Decca F8564. Suitability: Dance number from "Out of This World." There is a vocal refrain.

P. G. B.

John Reynder's

MUSICAL SUGGESTIONS FOR NOV. 12 RELEASES

FORTUNE HUNTER
(Columbia)

CERT. U. Length 5,965 ft. Reg. No. F.8430. Reviewed in KINE. July 26, 1945.
STARS.—Rosemary Lane and Tom Tyler.
ATMOSPHERE.—Fast-moving Western musical rag, turning on the scheme of an old ranch owner who "plays dead" to test his family and select his heir
ORGAN.—"Hilly-Billy Medley" (Feldman).
NON-SYNC.—As organ, on Columbia D.X. 365.

HOME SWEET HOME
(Butcher's)

CERT. A. Length 8,245 ft. Reg. No. Br/R8475. Reviewed in KINE. August 23, 1945.
STAR.—Frank Randall.
ATMOSPHERE.—Rollicking "Civvy Street" slapstick comedy. It is a reinforced Cinderella-like sentimental story with music and song.
ORGAN.—"Cinderella," Fantasy (Coates). Chappell.
NON-SYNC.—As organ, on Columbia D.X. 711.

THERE GOES KELLY
(Pathé)

CERT. A. Length 5,501 ft. Reg. No. F.848X. Reviewed in KINE. August 30, 1945.
STARS.—Jackie Moran, Wanda McKay.
ATMOSPHERE. — Comedy crime melodrama, showing how a couple of stage-struck bell-hops solve a complicated double killing.
ORGAN.—"I Wish I Knew" (Chappell).
NON-SYNC.—As organ, on H.M.V. D.B. 5896.

"Brilliantly Supreme"

6 MODELS A.C. & D.C.

STURGEON-ACME

Projection Arc Lamps

and A.C. INDUCTORS

Telephones: OFFICES: GERrard 5457 WORKS: HARLOW 2202

Manufactured and Distributed by:

CINESALES LTD.

49 FRITH STREET • LONDON • W.1

Telegrams: SELASENIC, WESDO, LONDON
Cables: SELASENIC, LONDON

Retires On His Golden Wedding Day

THE retirement of manager **George Taylor**, of the Aston Cross Picture House, Birmingham, coincided with his golden wedding celebration.

Managers and relief managers on the A.B.C. Midland circuit, and the staff of the Picture House held a social.

E. B. Gold, area supervisor, handed Taylor a coffee set.

Taylor, who has managed the Aston Cross Picture House for the past seven years, has been with A.B.C. for about seventeen years. He has been at the Majestic, Northampton.

His successor at Aston is **James Wilkie**, who has been relief manager in the Birmingham area for the last two years.

☆

Charles F. Cotterill, Rhyl, a director of Rhyl Entertainments, proprietors of three kinemas and other enterprises in Rhyl, is leaving to take up residence in Towyn, Merionethshire.

He will retain his interest in the company.

Cotterill can be called a pioneer of the Industry. He was associated with one of the earliest film-companies in this country, Granger's Marvels, at Stoke-on-Trent. He and his wife have lived in Rhyl for the last twenty years.

New Jobs For U.A. Salesmen

UNITED ARTISTS announces several changes in its Sales organisation.

Monty Morton, who has been sales supervisor, becomes assistant sales manager.

Louis Harris, Manchester branch manager, who has been with the company for many years, becomes branch supervisor, and **A. J. Baun**, of the Leeds branch has been appointed branch manager in Manchester.

☆

Arthur Peel, general manager of Victory Cinemas, which controls four kinemas in Accrington and Nelson, has been elected to fill a vacancy on the Barrowfield Council, near Nelson.

Peel, who is also manager of the Majestic, Accrington, is ex-chairman of the South and East Lancashire branch of the C.E.A.

At the Bridgeton Business Club's opening session dinner in Glasgow on October 17, Lord Provost James Welsh and his predecessor, Sir Patrick Dollan, were guest speakers. Said Lord Provost Welsh, who is a kinema proprietor: "This is a double-feature programme—what we call in our trade 'two top-liners.'"

☆

Manager to Wed

THE wedding will take place on November 7 between **T. Gallagher**, manager of the Royal Cinema, Bray, Co. Wicklow, and Miss Kay McKeown, daughter of Mr. and Mrs. F. McKeown, of "Dunnard," the Esplanade, Bray.

Gallagher was in the censorship department of Warner Bros. in Dublin for five years. From there he went to the Classic, Terenure, to train as kinema manager and shortly afterwards became assistant manager in the Carlton, Dublin. He left the Carlton to take up a post as manager of the Regent, Blackrock, where he remained for seven months. He then took up the present appointment at the Royal, Bray.

☆

John Dawe, a veteran exhibitor, was congratulated by the chairman (D. E. Eadie) at the Northern C.E.A. meeting on reaching his 74th birthday, hale, hearty, and genial as ever. He is still one of the most regular attenders at branch meetings.

☆

Stanley Tame, until recently in charge of the Newcastle-on-Tyne office of New Realm, is now back in Birmingham looking after the Midland interests of that company.

He took up the Newcastle position about six months ago, after working on munitions for some time.

For twenty years prior to the war Tame was associated with the renting business in Birmingham, having been on the staffs of the old Universal, Pathe, and British Lion companies.

☆

Birmingham's two invalids, **W. H. Bull**, exhibitor and hon. treasurer of the local C.E.A., and **Leo Edgar**, Midland manager for Eagle-Lion, are making steady progress.

☆

After four years with the Danilo Circuit at Longbridge, Birmingham, **Harold J. Wilce** has returned to London to take over the management of The State, Sydenham, a G.E.M. Theatre controlled by E. L. Manches. On leaving Longbridge a farewell party was held, during which Mr. Wilce was presented with a handsome gift.

MAINLY ABOUT PEOPLE

RANK AT PREMIERE

The world premiere of ROAD TO UTOPIA (Paramount) held at the Carlton, in aid of the Stage Door Canteen, was attended by J. Arthur Rank and Mrs. Rank, David Rose and Mrs. Rose

PATERSONS (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST GLASGOW. C1
TELEPHONE CENTRAL 5289

SPEAKMAN HAS BEEN A BUSY SPEAKER

W. J. **SPEAKMAN**, of Liverpool, ex-president of C.E.A., this week fulfilled his 180th lecture engagement for the Liverpool Regional Committee for Further Education in H.M. Forces.

Speakman generally introduces his subjects and leaves it to his audience to ask questions. That's as good a method as any.

☆

A. S. Clark (better known as "Nobby") has rejoined Harris and Gillow with which he was for over 20 years prior to the war.

☆

"When looking around the members' enclosure recently at the Phœnix Park Race Course, Dublin, I noticed two people well known in the London Trade," writes our Dublin correspondent. One was **Sid Taylor**, of Ealing Distribution, who had his wife with him. With them was **H. Greenberg**, who is connected with the exhibiting side of the Trade.

☆

Also in the party was **Mr. and Mrs. Ted Hardiman.** Ted, by the way, looks very well after his recent illness. He recently celebrated his 57th birthday.

Back After Five Years In Germany

THE Northern C.E.A. welcomed back **Frank Murphy** after five years in a German Oflag. Captain Murphy was adjutant of the Tyneside Scottish which held up the German advance for some time in 1940, and enabled thousands of the retreating British army to reach Dunkirk.

Captain Murphy, a son-in-law of **Harry Smelt**, used to manage the Empire, Chester-le-Street. He is now settling down again in the Industry.

☆

The Northern Branch has received with regret the resignation of **Arthur W. Rifkin**, A.B.C. area supervisor, who is exchanging areas with **Louis Lewis**, of the Manchester district. Rifkin has become very popular during his two years in Newcastle.

☆

After only four years in the kinema Industry **Frank Moore** has been appointed house manager of the Odeon, Leeds. He was assistant manager at the Bradford Odeon for 16 months, and for the earlier part of his brief life in the film Industry was with the A.B.C.

☆

Stoker Thos. Ainsworth (30), Folds Road, Bolton, presumed killed in action, formerly worked at the Rialto, Bolton.

London Trade Show Diary

FILMS TO BE SHOWN BETWEEN THURS., OCT. 25 AND WED., OCT. 31

Thursday

Johnny Angel
(RKO-Radio)

Studio One. **10.30 a.m.**
Cast: George Raft, Claire Trevor, Signe Hasso, Lowell Gilmore, Hoagy Carmichael, Marvin Miller, Margaret Wycherly, J. Farrell MacDonald and Mack Gray. **Director:** Edwin L. Marin.

George Raft returns to an actionful role in this new RKO-Radio production, portraying a merchant navy captain who finds his father's ship drifting near its home port with the captain and the crew missing.

Raft takes immediate steps to discover the facts of the case and find his missing father.

Friday

Banana Ridge
(Pathe)

Private Theatre. **10 a.m.**
Cast: Robertson Hare, Alfred Drayton, Isabel Jeans, Adele Dixon, Valentine Dunn and Nova Pilbeam. **Director:** Walter C. Mycroft.

This film version, by Associated British, of the Ben Travers farce, gives that popular team of fun-makers, Robertson Hare and Alfred Drayton, the roles of two business partners who find their domestic life suddenly disturbed by the arrival of an "old flame."

Hold That Blonde
(Paramount)

Private Theatre. **10.30 a.m.**
Cast: Veronica Lake, Eddie Bracken, Albert Dekker, Robert Watson, Willie Best, George Zucco, Lyle Lytell, Edward McDonald, Ralph Peters and Donald McBride. **Director:** George Marshall.

"Hold That Blonde" is a fast-moving, hilarious comedy about a millionaire's son who steals things but is not conscious that he is doing so. Subsequently, he remembers and gets into trouble when he returns the stolen objects.

Warn London
(Renown)

A.B. (Large) Theatre. **2.30 p.m.**
Cast: John Loder, Edmund Gwenn, Raymond Lovell and Leonore Corbett. **Director:** T. Hayes Hunter.

"Warn London" has an unusual plot. A gangster drama, it brings in many story twists with all the traditional action of robbery, gun play, fisticuffs and gang round-up in the climax.

The plot holds the attention throughout and guarantees an hour or more of absorbing entertainment.

Edmund Gwenn gives a good performance as Dr. Hermann Krauss, a criminologist.

Tuesday

I'll Walk Beside You
(Butcher)

Palace. **2.30 p.m.**
Cast: Richard Bird, Lesley Brook, Percy Marmont, Leslie Bradley, Sylvia Marriot and Hugh Miller. **Director:** Maclean Rogers.

The prominent feature of this useful reissue is the light music, played by the London Symphony Orchestra. No audience can fail to enjoy such tunes as "I'll Walk Beside You," "Fingals Cave," "Passing By" and "Good-night Little Man."

A tender romance is woven carefully into the musical settings. A young sailor falls in love with a girl who sells gramophone records. He takes her to a concert.

Later they are parted, only to be reunited at a dramatic rescue climax. The finale is, of course, the theme song.

Two Years Before the Mast
(Paramount)

Private Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald, Howard da Silva, Esther Fernandez, Albert Dekker, Luis Van Rooten and Darryl Hickman. **Director:** John Farrow.

"Two Years Before the Mast" is the spectacular screen version of the novel by Richard Henry Dana, Jun., and it is a notable addition to the great sea pictures which Hollywood has made in the past.

This story shows the thrilling voyage of the *Pilgrim* around Cape Horn to California-Boston, a voyage marked by adventure, terrible hardships—and a love story.

SEE THEM ON TUESDAY

Ida Lupino, William Prince, Sydney Greenstreet in PILLOW TO POST (Warner)

Pillow to Post
(Warner Bros.)

Studio One. **10.30 a.m.**
Cast: Ida Lupino, Sydney Greensteet, William Prince, Stuart Erwin, Johnny Mitchell and Ruth Donnelly. **Director:** Vincent Sherman.

Ida Lupino has her first comedy rôle since she joined Warners in this story of a single Miss who, on reaching an overcrowded town, decides to pose as married for a few brief minutes so that she may register and get a night's sleep at a place reserved for wedded couples.

Newcomer William Prince shyly and reluctantly agrees to aid the deception, but things don't go according to plan, the two are accepted as *bona fide* man and wife, and the complications begin to gather momentum.

I Know Where I'm Going
(G.F.D.)

Leicester Square Theatre. **10.30 a.m.**
Cast: George Carney, Wendy Hiller, Walter Hudd, Captain Duncan Mac-Kechnie, Ian Sadler, Roger Livesey, Finlay Currie, Murdo Morrison, Margot Fitzsimons, Captain C. W. R. Knight, F.Z.S., Pamela Brown, Donald Strachan, John Rae, Duncan MacIntyre, Jean Cadell, Norman Shelley and Ivy Milton **Directed:** Michael Powell and Emeric Pressburger.

"I Know Where I'm Going" is the story of a girl, who, through the force of circumstance, believes that money is the yard-stick by which her future happiness can be measured.

Wendy Hiller has magnificent opportunities as the Manchester-born heroine who decides to wed a wealthy man but changes her mind when she falls in love with a Scottish laird serving in the Royal Navy.

The picturesque Western Isles make a superb scenic background for the unfolding of the plot, and the screen presents for the first time a "Ceilidh," which is a traditional festival of song, dance and story in Gaelic.

Wednesday

Anchors Aweigh
(M-G-M)

Own Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Frank Sinatra, Kathryn Grayson, Gene Kelly and Jose Iturbi, Dean Stockwell, Pamela Britton and "Rags" Ragland. **Director:** George Sidney.

"Anchors Aweigh" is making history at the Capitol Theatre, Broadway. The Technicolor musical film has beaten the box-office record of every other production to play this 5,000-seat New York kinema.

The picture is full of melody. Combining the talents of more than 20 numbers, the four principals present a good contrasting entertainment.

The singing of Frank Sinatra and Kathryn Grayson, the dancing of Gene Kelly and the concert brilliance of Jose Iturbi provide good entertainment.

Pride of the Marines
(Warner Bros.)

Studio One. **10.30 a.m.**
Cast: John Garfield, Eleanor Parker, Dane Clark, John Ridgely, Rosemary DeCamp and Ann Doran. **Director:** Delmer Daves.

Warner claims that "Pride of the Marines" is one of the timeliest pictures it has offered, not overlooking "Hotel Berlin" or "Casablanca."

Based on the real-life experiences of Sergt. Al Schmid, the story tells of the love of a girl for her fiancée who, joining the Marines during the war to find adventure, returns home blinded, full of bitterness and despair.

He wants no part of his former life, not even her, until he is finally convinced that it is not pity that ensures her devotion.

It is the examination of Schmid's problem and the problems of some of his comrades which makes the story so topical.

Forthcoming Attractions

THESE films will be shown on Thursday and Friday (November 1 and 2) of next week, synopses of which will appear in next week's issue of KINE.:—

THURSDAY, NOVEMBER 1. **Too Young to Know (Columbia)** at Studio One at 10.30 a.m., and **That Night with You (G.F.D.)** at the Leicester Square Theatre at 10.30 a.m.

FRIDAY, NOVEMBER 2.—No shows fixed up to the time of going to press.

Paramount's Next For Trade Show

Paulette Goddard as she appears in KITTY (Paramount)

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
			LONDON.			
Thur., Oct. 25	10.30 a.m.	Studio One ...	Johnny Angel	RKO-Radio ...	George Raft	
„ „ 25	2.30 p.m.	G.B. Theatre ...	Africa Speaks; Sweethearts for Ever.	Renown	——	
Fri., „ 26	10.30 a.m.	Private Theatre...	Hold That Blonde	Paramount ...	Veronica Lake ...	
„ „ 26	2.30 p.m.	G.B. Theatre ...	Warn London	Renown	John Loder	
„ „ 26	10 a.m.	Private Theatre...	Banana Ridge	Pathe	Robertson Hare ...	
Tues., „ 30	10.30 a.m.	Studio One ...	Pillar to Post	Warner	Ida Lupino	
„ „ 30	10.30 a.m. & 2.30 p.m.	Private Theatre...	Two Years Before the Mast ...	Paramount ...	Allan Ladd	
„ „ 30	2.30 p.m.	Palace	I'll Walk Beside You; Our Friend the Rabbit.	Butchers	Richard Bird ...	
„ „ 30	10.30 a.m.	Leicester Sq. Th.	I Know Where I'm Going ...	G.F.D.	George Carney ...	
Wed., „ 31	10.30 a.m.	Studio One ...	Pride of the Marines	Warner	John Garfield ...	
„ „ 31	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Anchors Aweigh	M-G-M	Frank Sinatra ...	
Thur., Nov. 1	10.30 a.m.	Studio One ...	Too Young to Know	Warner	——	
Fri., „ 2	10.30 a.m.	Studio One ...	The Story of G.I. Joe	United Artists ...	——	
			BIRMINGHAM.			
Tues., Oct. 30	10.30 a.m.	Futurist	The Seventh Veil	G.F.D.	James Mason ...	A
„ „ 30	10.30 a.m.	Scala	Follow That Woman	Paramount ...	William Gargan ...	
Wed., „ 31	10.30 a.m.	Futurist	I'll Walk Beside You	Butchers	Richard Bird	
„ „ 31	10.30 a.m.	Scala	Kiss and Tell	Columbia	Shirley Temple ...	A
Fri., Nov. 2	10.30 a.m.	Futurist	Lives of a Bengal Lancer... ...	Paramount ...	Gary Cooper	U
„ „ 2	10.30 a.m.	Scala	Pillow to Post	Warner	Ida Lupino	
			CARDIFF.			
Tues., Oct. 30	10.45 a.m.	Park Hall ...	Strange Confession	G.F.D.	Lon Chaney	A
„ „ 30	10.30 a.m.	Olympia	Love, Honour and Goodbye ...	British Lion ...	Virginia Bruce ...	A
„ „ 30	10.30 a.m.	Empire	Along Came Jones	RKO-Radio ...	Gary Cooper	A
Wed., „ 31	10.45 a.m.	Park Hall ...	Follow That Woman	Paramount ...	William Gargan ...	
„ „ 31	10.45 a.m.	Empire	Kiss and Tell	Columbia	Shirley Temple ...	A
Fri., Nov. 2	10.45 a.m.	Empire	Lives of a Bengal Lancer... ...	Paramount ...	Gary Cooper	U
„ „ 2	11 a.m.	Park Hall ...	I'll Walk Beside You	Butchers	Richard Bird	
			GLASGOW.			
Tues., Oct. 30	10.45 a.m.	Cosmo	Follow That Woman	Paramount ...	William Gargan ...	
„ „ 30	10.30 a.m.	La Scala	Along Came Jones...	RKO-Radio ...	Gary Cooper	
„ „ 30	11 a.m. & 2.30 p.m.	Own Theatre ...	State Fair	20th Century-Fox ...	Jeanne Crain	
Wed., „ 31	10.45 a.m.	Cosmo	Lives of a Bengal Lancer... ...	Paramount ...	Gary Cooper	
„ „ 31	10.30 a.m.	Regal	Johnny Angel	RKO-Radio ...	George Raft	
Fri., Nov. 2	10.15 a.m.	Regal	Anchors Aweigh	M-G-M	Frank Sinatra ...	
„ „ 2	10.45 a.m.	La Scala	Kiss and Tell	Columbia	Shirley Temple ...	
			LEEDS.			
Tues., Oct. 30	10.45 a.m.	Tower	Strange Confession	G.F.D.	Lon Chaney	A
„ „ 30	10.30 a.m.	Tatler	Follow That Woman	Paramount ...	William Gargan ...	
„ „ 30	10.30 a.m.	Ritz	Along Came Jones...	RKO-Radio ...	Gary Cooper	
Wed., „ 31	10.30 a.m.	Ritz	Lives of a Bengal Lancer... ...	Paramount ...	Gary Cooper	
„ „ 31	10.30 a.m.	Scala	Johnny Angel	RKO-Radio ...	George Raft	
„ „ 31	10.30 a.m.	Tatler	Lorna Doone	Renown	John Loder	
Thur., Nov. 1	10.45 a.m.	Scala	The Seventh Veil	G.F.D.	James Mason ...	
„ „ 1	10.30 a.m.	Ritz	Thrill of a Romance	M-G-M	Van Johnson	
Fri., „ 2	10.45 a.m.	Tatler	Her Lucky Night	G.F.D.	The Andrews Sisters	
„ „ 2	10.45 a.m.	Ritz	Kiss and Tell	Columbia	Shirley Temple ...	
			LIVERPOOL.			
Tues., Oct. 30	10.45 a.m.	Scala	Follow That Woman	Paramount ...	William Gargan ...	
„ „ 30	10.30 a.m.	Forum	Along Came Jones	RKO-Radio ...	Gary Cooper	
Wed., „ 31	10.45 a.m.	Majestic	Lives of a Bengal Lancer... ...	Paramount ...	Gary Cooper	
„ „ 31	10.30 a.m.	Forum	Johnny Angel	RKO-Radio	George Raft	
„ „ 31	10.45 a.m.	Scala	Lorna Doone	Renown	John Loder	
Fri., Nov. 2	10.45 a.m.	Futurist	Kiss and Tell	Columbia	Shirley Temple ...	
			MANCHESTER.			
Tues., Oct. 30	10.45 a.m.	Market St. P.P.	Lorna Doone	Renown	John Loder	
„ „ 30	10.45 a.m. & 2.30 p.m.	Private Theatre...	The Great Lie	Warner	Bette Davis	
„ „ 30	10.45 a.m.	Gaiety	Follow That Woman	Paramount ...	William Gargan ...	
„ „ 30	10.30 a.m.	Oxford St. P.H....	Along Came Jones	RKO-Radio ...	Gary Cooper	
„ „ 30	10.45 a.m.	Gaumont ...	Kiss and Tell	Columbia	Shirley Temple ...	
Wed., „ 31	10.45 a.m.	Gaumont ...	The Seventh Veil	G.F.D.	James Mason ...	
„ „ 31	10.45 a.m.	Oxford St. P.H....	Missing Millions	Renown	John Stuart	
„ „ 31	10.45 a.m.	Gaiety	Lives of a Bengal Lancer... ...	Paramount ...	Gary Cooper	
„ „ 31	10.45 a.m.	Market St. P.P.	I'll Walk Beside You	Butchers	Richard Bird	
„ „ 31	10.30 a.m.	Theatre Royal ...	Johnny Angel	RKO-Radio ...	George Raft	
Thur., Nov. 1	10.45 a.m.	Theatre Royal ...	Her Lucky Night	G.F.D.	The Andrews Sisters ...	
Fri., „ 2	10.45 a.m.	Gaiety	The Southerner	United Artists ...	Zachary Scott ...	
			NEWCASTLE.			
Tues., Oct. 30	10.30 a.m.	Essoldo ...	Follow That Woman	Paramount ...	William Gargan ...	
„ „ 30	10.30 a.m.	Haymarket ...	Along Came Jones	RKO-Radio ...	Gary Cooper	
Wed., „ 31	10.30 a.m.	Essoldo	Lives of a Bengal Lancer ...	Paramount ...	Gary Cooper	
„ „ 31	10.30 a.m.	Haymarket ...	Johnny Angel	RKO-Radio ...	George Raft	
Thur., Nov. 1	10.30 a.m.	Essoldo	Delightfully Dangerous	United Artists ...	Jane Powell	
Fri., „ 2	10.30 a.m.	Essoldo	Kiss and Tell	Columbia	Shirley Temple ...	
„ „ 2	10.45 a.m. & 2.30 p.m.	Own Theatre ...	State Fair	20th Century-Fox	Jeanne Crain ...	
			NOTTINGHAM.			
Tues., Oct. 30	10.30 a.m.	Carlton	Thrill of a Romance	M-G-M	Van Johnson	
Wed., „ 31	10.45 a.m.	Scala	Lorna Doone	Renown	John Loder ...	
			SHEFFIELD.			
Tues., Oct. 30	10.45 a.m.	Cinema House ...	The Southerner	United Artists ...	Zachary Scott ...	
„ „ 30	10.30 a.m.	Hippodrome ...	Dangerous Partners	M-G-M	James Craig	
Wed., „ 31	10.45 a.m.	Cinema House ...	Strange Confession	G.F.D.	Lon Chaney	
Thur., Nov. 1	10.45 a.m.	Cinema House ...	Delightfully Dangerous	United Artists ...	Jane Powell	
„ „ 1	10.30 a.m.	Union St. P.P. ...	Lorna Doone	Renown	John Loder	
Fri., „ 2	10.45 a.m.	Union St. P.P. ...	I'll Walk Beside You	Butchers	Richard Bird ...	
„ „ 2	10.30 a.m.	Cinema House ...	Along Came Jones	RKO-Radio ...	Gary Cooper ...	

FINANCIAL

AMPLE surplus funds available for Cinema Mortgages or Debentures on liberal terms in sums of not less than £30,000.—Chas. B. Buxton, Limited, Local Authorities Loans Brokers, 9, Clements Lane, Lombard Street, E.C.4.

SITUATIONS VACANT

FIRST-CLASS MANAGERS WANTED. F.J.B. Theatres have vacancies for several good, experienced Managers. Kinema-trained men would be considered if they have "a love of the real theatre." Must have a flair for publicity. Hard work but interesting. Plenty of scope for a man with brains of his own.—Full particulars, age, salary and past experience, to F.J.B. Theatres, 55, Panton Street, S.W.1.

EXPERIENCED Manager required for select medium-size hall, London; permanency.—Age, experience, salary required, S., Box 109, Kinematograph Weekly.

MANAGERS required for two kinemas (1 large and 1 small) for London and suburban circuit; Good references essential.—R., Box 108, Kinematograph Weekly.

WANTED for small kinemas in London, suitable young men with experience as Managers; also Operators, Assistant Operators and Cashiers.—Applications, with full particulars, etc., to O., Box 105, Kinematograph Weekly.

WANTED, CHIEF OPERATOR FOR MODERN INDEPENDENT LONDON KINEMA; SPLENDID OPPORTUNITY; PERMANENT POSITION; MUST HAVE FIRST-CLASS REFERENCES; LONDON AND HOME COUNTIES INQUIRIES ONLY.—H., BOX 999, KINEMATOGRAPH WEEKLY.

WANTED, Chief Operator, or experienced Second; comfortable job; no Sundays.—Apply, Queen's Cinema, Grimsby.

CHIEF and Second Operators required for kinemas in Lancashire and Yorkshire towns.—Apply, giving age, experience and references to General Manager, Northern Theatres Co., Ltd., 5, Rawson Street, Halifax.

WANTED, Chief Projectionist; A.C. arcs, Kalee machines, all new; quiet situation.—State salary and refs., Manager, Regal Kinema, Portland, Dorset.

WANTED, CHIEF OR EXPERIENCED SECOND; EVENINGS ONLY AND ONE MATINEE.—'PHONE OR WRITE, WITH PARTICULARS, TO RITZ CINEMA, BLANDFORD, DORSET. TEL. 12.

CHIEF and Third Projectionists for Pavilion Cinema, Redhill, Surrey; new equipment throughout; Mirrophonic, Westinghouse rect., new arcs and projectors; London and Home Counties applications only, to H. J. M. Cinemas, Ltd., Astoria Cinema, Purley. Uplands 0724.

WANTED, experienced Operator, Kalees, W.E.; independent; good, comfortable position, Gloucestershire.—Apply, T., Box 110, Kinematograph Weekly.

SECOND Operators wanted, Leyton kinemas; RCA sound, Simplex projectors; good salaries to right men.—Apply, Manager, King's, High Road, Leyton.

SECOND Operator wanted for the Hippodrome, Margate; good wages for a reliable man or woman, start immediately.—Apply, giving full details of experience, to The Manager.

WANTED, Second Operators; Eastern Counties; good prospects.—Apply, Empire, Wisbech.

SECOND Operator required for small country kinema; five-day week, short hours, good pay.—Apply, giving full particulars, Manageress, Royalty Cinema, Bourne End, Bucks.

MAJOR Film Distributors require Shorthand-Typists, Copy Typists, Ledger Clerk.—Write, stating age, experience, salary required.—J., Box 100, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER desires position in Merseyside area, circuit or independent; life experience in kinemas and theatres; refined appearance, highest integrity, undeniable references; bonded; relinquished seven years engagement with major circuit; can open immediately.—B., Box 093, Kinematograph Weekly.

WANTED, POSITION IN OR NEAR LONDON, BY FULLY EXPERIENCED MANAGER, HOUSE ENGINEER; OVER TWENTY YEARS OPERATING EXPERIENCE, ALL TYPES OF SOUND AND PROJECTORS; FAMILY ACCOMMODATION FIRST CONSIDERATION. — REPLY, HOUSE ENGINEER, 119, WEMBLEY PARK DRIVE, WEMBLEY PARK, MIDDX.

FULLY experienced Manager at liberty; member of the "Kine. Company of Showmen." Lowest, £7.—N., Box 104, Kinematograph Weekly.

MANAGER-Operator, used to most sound systems, W.E., RCA, B.T.H., Kalee, G.-B.; bonded; distance no object. Also Second Operator vacant. — Coms.: 25, Chapel Lane, Lincoln.

WELL-KNOWN MANAGER AT LIBERTY; 25 YEARS' EXPERIENCE; GO ANYWHERE; LATE W. J. SPEAKMAN, J. F. EMERY CIRCUIT, H. D. MOORHOUSE CIRCUIT.—WIRE: GUY DENHAM, 150, FOSSE ROAD SOUTH, LEICESTER.

MANAGER desires change; age 49; fully experienced London and provinces, large and small halls; present in South Midlands preferred.—U., Box 111, Kinematograph Weekly.

AT liberty or open for Relief Management, 3 or 4 days, Nottingham, Leicestershire, Derbyshire. Thoroughly experienced.—Sidney Rennef, 189, Sneinton Dale, Nottingham.

ENERGETIC and experienced Manager, desiring change, would like to contact substantial Independent concern; tactful personality; excellent credentials; prepared to move home for prospects.—P., Box 106, Kinematograph Weekly.

WELL-KNOWN and Celebrated Organist desires change; present salary, £9 p.w.—Replies, M., Box 103, Kinematograph Weekly.

ORGANIST, aged 30, exempt N.S., seeks post; previous experience as deputy; assist management.—V., Box 112, Kinematograph Weekly.

Messrs.

HARRIS & GILLOW

The acknowledged Cinema and Theatre Agents, Auctioneers and Valuers.

CINEMAS FOR SALE

NORTHANTS. Freehold. In one of the largest and most important towns. Good capacity. Substantial Profits. Price **£16,000** (C.14)

LANCS. Two cinemas in same town. Both well fitted and equipped. Good capacities with Balconies. Price only **£13,000** (C.19)

LONDON. In first class condition. Main Road. Seats 750. Substantial takings and profits. 7-day. Dissolution of partnership. Unusual bargain at **£3,000.**

Further particulars of above and other properties available may be obtained by principals only on application to the Sole Agents.

Offices:

93-95, WARDOUR STREET, LONDON, W.1

Phone: Gerrard 2504 (10 lines). Grams: "Faddist, Rath," London.

THEATRE SEATS

WANTED, 140 upholstered Kinema Chairs, 20-in. centres (other sizes considered); must be in good condition.—Write, Secretary, Picture House (Staincross), Ltd., Staincross, near Barnsley.

TIP-UP Seats Bought and Sold. Seats repaired. — R. Bovilsky, Upholsterer, 34, Batson Street, Glasgow, S.2.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

KINEMAS FOR SALE

FOR Sale as a going concern, profitable Kinema, in busy industrial Lancashire town. Fully equipped and recently redecorated. Western Electric sound. Licensed for both kinema and theatrical performances. Magnificent stage and dressing-rooms. It is NOT a converted Variety Theatre, but built as a kinema with theatre facilities. Seating capacity, 1,450. Leasehold (999 years) at low ground rent (£120 p.a.). Profits, certified by chartered accountants, exceed £3,500 p.a. Price £20,000. — Principals only should apply to Q., Box 107, Kinematograph Weekly.

KINEMAS WANTED

OLD-ESTABLISHED Company, desirous of expanding their circuit, will be interested to hear from Proprietors wishing to dispose of their interests. Kinemas in solo situations of particular interest. Seating capacity, 1,000 upwards. Small Circuits entertained. This is a genuine invitation, and no motive other than that stated. Strictest confidence will be observed.—First communication to J., Box 975, Kinematograph Weekly.

GEORGE PALMER
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

OFFERS FOR SALE
LARGE STOCKS OF
CINE. EQUIPMENT.
WIDE RANGE OF
ARC LAMPS,
PROJECTORS,
SPOTLIGHTS,
LENSES,
MIRRORS,
CARBONS,
FOOTLIGHTS,
FLOODLIGHTS,
CURTAIN TRACK,
TOP, BOTTOM AND
INTER. SPROCKETS,
CARBON SAVERS AND HOLDERS,
ARC CABLE,
RESISTANCE,
DIMMERS,
LIGHT SHADES,
ETC., ETC., ETC.
WRITE 'PHONE, OR WIRE:
GEORGE PALMER,
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

FOR SALE AND WANTED

FOR Sale, three Simplex S. B. Mechanisms and two sets of spoolboxes, with twelve spools; numerous new and used spare parts. Also 3½kw. Diesel Generating Set, Petter engine, direct coupled to G.E.C. dynamo, on bedplate; £200 the lot; all in good condition.—Haggar's Cinema, Pembroke.

FOR Sale, two Ross Mechanisms, complete with B.T.H. adaption gears, in perfect condition.—Offers to Manager, Moseley Picture House, Moseley Road, Birmingham.

FOR Sale, one Kalee No. 8 rear shutter Mechanism, new, perfect condition.—Offers to Casper, 22, Mowlem Street, Cambridge Heath, London, E.2.

FOR Sale, 1 Nevelin Mercury Arc Rectifier, input 200 volts 50 cycles, phase 2, output 80-90 volts 2-65 amps., complete, in perfect condition; 1 Met-Vick Generator, 42.5 h.p., 200 volts 50 cycles, phase 2, output 100 volts 300 amps., 30 k.w., complete with oil starter and 100-amp. switch; 1 Battery Charging Set, Crompton-Parkinson, 230 volts D.C., charging 12-16 volts, voltmeter, cut-out and 15-amp. switch.—Offers invited to Suite 3a, 26, Charing Cross Road, W.C.2.

URGENTLY required, Rectifier Bulb, output 75 amps. (French make), as used in Bruce Peebles Rectifier.—New Tivoli, Edinburgh.

POSTERS

CINEMA Managers, look! Publicity, Posters, Oils, Arts, etc. Good work, good service.—Write, 269, Ilford Lane, Ilford, Essex.

PREMISES FOR SALE

FOR INVESTMENT OR FOR FUTURE OCCUPATION.

FREEHOLD BUSINESS PREMISES

known as

26, ST. ANNES COURT, SOHO, W.1.

from Wardour Street to Dean Street, having frontage of about 20 ft. and comprising, second and third floors, 3 rooms and lavatory. First floor, 2 rooms. Ground floor, shop 2 rooms, yard, and w.c. Basement, 2 storerooms, one fitted as miniature kine. projecting room.

The present rent paid is at the rate of

Per £175 0 0 annum.

R. CHEKE & CO.,

176, Forest Lane, Forest Gate, E.7, will submit the above to public Auction at the London Auction Mart, 155, Queen Victoria Street, London, E.C.4, on Wednesday, October 31, 1945, at 2.30 p.m.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
October 25, 1945

IF IT'S A PARAMOUNT PICTURE —

IT'S THE BEST SHOW IN TOWN!

Greatest Sea Adventure of all Time!

Paramount PRESENTS

Alan Brian

LADD · DONLEVY

William Barry

BENDIX · FITZGERALD

IN

"TWO YEARS BEFORE THE MAST"

WITH HOWARD da SILVA · ESTHER FERNANDEZ

ALBERT DEKKER · LUIS VAN ROOTEN

DARRYL HICKMAN

Directed by JOHN FARROW

A PARAMOUNT PICTURE

TRADE SHOW

PARAMOUNT PRIVATE THEATRE

TUES. OCT. 30th. — 10·30 A.M. AND 2·30 P.M.